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## THE TOWN MOUSE AND THE COUNTRY MOUSE.

BY ERNEST NEWMAN.

Some innocent suggestions of mine in the *New Witness* as to what musical criticism might be in an ideal world has brought on me, I see, the severe disapproval of my friend, Mr. H. A. Scott. I had urged that the critic of a big provincial paper like the *Manchester Guardian* had a better chance than the critic of the average London daily to do the best work that was in him, for two reasons. In the first place, the general policy of the paper demands that he shall be an interesting personality in himself,—readable, that is, for his own sake, independently of his immediate subject,—and in the second place he has not to waste so much of his time and energy on unimportant concerts, unimportant works, and unimportant performers. My contention was, and is, that a critic, whether of music or of any other art, does not justify his existence, and still less his engagement, unless he can produce work that has some claim to be literature. Mr. Scott playfully hints that I am cracking up the provincial critics, of whom I have the honour to be one, against the London critics, who have the honour to number Mr. Scott among them. Of course I did nothing of the kind; I hope I am not such a Pharisee as that, or so lacking in respect for the many able men, almost all of them personal friends of mine, who write in the London papers. It was not the country critic that I was setting up in opposition to the London critic, but the country system (I mean of course in the largest towns) as against the London system. And in spite of his slight irritation with me, I feel that Mr. Scott largely agrees with me. For it can hardly have escaped the notice of the careful reader of his article in the March number of the *Musical Times* that he and I are sometimes talking about two quite distinct things. I am anxious to see good musical criticism in all our leading papers, and to bring about a condition of affairs that will make it possible for the best men to do that sort of work, and for them to put forth the best that is in them. Mr. Scott argues for the retention of the musical reporter,—a person for whom, I frankly admit, I myself have very little use. But since Mr. Scott has taken this line I am quite willing to follow him along it, on the understanding that we shall part company when we reach the end of it.

His contention is that a concert is 'not only an artistic event' [it is not even that sometimes!] 'but also an item of news, and good journalism requires that it shall be dealt with accordingly.' My reply to that is that in nine cases out of ten the 'news' is not of the slightest interest to anyone, and not worth the while of the paper to print it. No one, I imagine, would say that the average reader of the *Daily Monitor* is interested in the announcement that Miss Jones has played a Beethoven Sonata at some little hall in London. The country is too full of Miss Joneses, all of them able to play a Beethoven Sonata quite well, for it to feel any stirring of the pulse at the news that one of the vast brood has been amusing herself in this fashion some scores or hundreds of miles away. I myself would not dream of reading through a paragraph of this nature in a London paper; a glance at it would be enough to show that it dealt in a most ordinary way with a most ordinary occurrence, and that I had no more concern with it than with the adjacent reports of an inquest on a chimney-sweep in Bermondsey and of a company meeting in Holborn. Mr. Scott may reply that if I don't read paragraphs of this sort I shall not know what is going on. But that is just it! I don't want to know what is going on, when the goings-on are of such insignificance as this. I have always urged that the merely ordinarily good performer and performance are not worth writing about or reading about. Their work stands on much the same level as that of the ordinarily capable actor or elocutionist or photographer, or any other skilled reproducer. No paper would dream of reporting the doings of these people day after day; and for the life of me I cannot see why it should report the doings of all sorts of musicians who are merely average practitioners in their own line. The concert is undoubtedly 'news,' as Mr. Scott says; but I think he will find, on inquiry, that it is a species of news in which the average reader takes little or no interest. He would be surprised, I imagine, to discover how few people read news of this kind in the daily press. The case is a little stronger for 'news' as to the performances of the bigger people, though even here I doubt whether many people in Aberdeen, say, would read right through a paragraph in a London daily that told an unlistening world the programme played by Paderewski at his yesterday's recital. To those who were not at the recital, all this is about as interesting as a catalogue of the public buildings Paderewski had passed on his way from Trafalgar Square to Westminster Abbey.

The only thing, surely, that could make all this interesting would be the treatment of it by the critic. If he can say something fresh about either the works that Paderewski played or Paderewski's playing of them his paragraph will be worth reading, but not otherwise. But the critic will be able to supply this readable matter only if he is a critic, and not a reporter supplying 'news.' Mr. Scott pours scorn on the idea that the critic should be the central figure of the article. I would reply that if he is not, his article is not worth reading. I do not mean, of course, that the critic should set himself up as a bigger person than Paderewski or Chopin. What I mean is that there is no justification for his writing about these familiar tunes unless what he writes has an artistic value of its own. If all he can convey to us is that Chopin was a great composer and Paderewski is a great pianist, he may as well save himself the trouble. We knew all that long ago, and do not need reminding of it in a merely platitudinous way. The critic will only be readable, will only justify his writing at all about the performance, if he can say something that will quicken the nerve of the reader's appreciation—or, it may even be in some cases, his depreciation—of the work or of

the player. I would not contend that the best of critics could help falling into platitudes at times; but that would be because he was bound, under the present imperfect system, to say something about certain works or performances about which the most sensible thing would be to say nothing.

But Mr. Scott rejects the theory that the critic should be—in the way and to the extent I have indicated—the central figure of the criticism. 'The newspaper reader,' he says, 'who turned to his morning paper for information about last night's concert, would have legitimate cause for complaint if he found himself confronted with nothing nearer the mark than a study of the critic's soul-state.' That remark, I think, is both indiscreet and disingenuous. It is indiscreet because Mr. Scott himself would be the last to hold that the reader turns to his morning paper merely for 'information' about last night's concert. If 'information' were all that he wanted, the reproduction of the programme would be sufficient. Mr. Scott says later that 'there is no reason why such notices should not also be quite interesting and readable if properly done,' *i.e.*, are 'made the subject of intelligent discussion by a critic who knows his business.' Precisely. That is just what I am contending for,—that as a mere matter of 'news,' last night's concert is of infinitesimal importance: the only thing that could engage our interest in it would be an able critic's treatment of it. I will not ask the reader to say how many concert notices have this desirable quality. I prefer to point out how disingenuous it is of Mr. Scott, while admitting that the critic's treatment of the concert alone can make the account of it readable, to try to discredit the same principle, when put forth by me, by a half-sneer at 'nothing nearer the mark than a study of the critic's soul-state.' 'Soul-state' is a term with which it is easy to raise a laugh; it can be made to suggest sentimentality and the shallower sort of 'fine writing.' But it is needless to say that there is no earthly necessity for criticism to be of this kind. Criticism is, or should be, the play of a reflective and instructed mind upon the phenomena with which art supplies it. When Mr. Scott sets down the amazing statement that 'such an attitude as is implied on the part of the critic by this kind of treatment approaches too nearly in its arrogance and self-sufficiency that of the old Quarterly reviewers, who utilised the volumes which they professed to notice merely as pegs on which to hang entirely independent disquisitions of their own,' I simply raise my hands in wonder and ask in what school of criticism Mr. Scott has studied his own business. The 'entirely independent disquisitions' is, if Mr. Scott will not be vexed at my saying so, pure nonsense; an 'entirely independent disquisition' upon 'Also sprach Zarathustra' would of course not be a criticism of that work at all. But Mr. Scott will surely not deny that all the enduring criticism of the world has been done by men who not only made the orbit of their criticism wider than the particular man or work that they happened to be considering, but wrote themselves upon their every line. It is for this reason that their criticisms have endured in many cases in which the works that called them forth have been forgotten. Lessing's 'Hamburgische Dramaturgie' is still fascinating reading to thousands who know nothing and care less about the majority of the plays he discusses. Sainte-Beuve and Hennequin and Brunetière are so readable because they add to their subject something that was not in it to begin with—something that is a distillation of their own personality and experience. Even a notice of Miss Jones's pianoforte playing might be made interesting by a critic who could bring it, in virtue either of its

goodness or of its badness, into focus with things that transcend it.

I find Mr. Scott strangely muddled on this point. In one breath he admits that the critic must be a man of ability and personality, able to attract attention by his own qualities. In the next breath he will have it that any such attraction of attention on his part must be 'of the irresponsible and irrelevant order,'—which is merely writing at hopeless random. Mr. Scott shows the fundamental weakness of his case by his persistent attempt to guy my principles instead of refuting them. To my remark that a good critical article is often of more value than the work or the performance that called it forth, all he can reply is that 'an ode to St. Cecilia or a sonnet on Debussy might be more valuable too, but neither would be accepted as a satisfactory substitute by the average newspaper reader who happened to be wanting something entirely different.' But I have never suggested that the critic should write wide of the mark; if he is discussing Miss Jones he must throw some light on Miss Jones. All I contend for is that if he does not throw this light on her, nobody—broadly speaking—will take the trouble to read him, for nobody except Miss Jones and her friends cares two pins how Miss Jones played last night, or whether she played. Miss Jones as a 'news item,' as Mr. Scott calls it, is not worth the printer's ink expended on her. Mr. Scott has only to turn to the literary world to see the truth of my main contention. The only people in the world who are read are the people who have proved themselves to be worth reading. The office boy on Shakespeare would not detain us for ten seconds; but Mr. Chesterton on a wretched book by the office boy would mean that we should all read the review to the end. 'The whole thing,' says Mr. Scott, 'boils itself down into the question of "what the public wants." I am quite willing to argue on that basis; and my experience is that the public emphatically does not want a mere report of a concert as a 'news item,' and that it emphatically does want the critic who is worth reading for his own sake. It may not always agree with him, but it certainly reads him. No critic in this country has ever had a larger circle of readers than the late Arthur Johnstone, of the *Manchester Guardian*. Many people took the *Guardian* simply for Johnstone; on the morrow of every important concert in Manchester, musical readers all over England turned to the *Guardian* not for the 'news' of the concert, but solely and simply to see what Johnstone had to say about it. Mr. Scott is very strong on the distinction between criticism and 'good journalism,' by which he means 'information' and 'news items.' The distinction is fallacious. The musical critic who is worth reading for his own sake is a far better commercial asset to his paper than the musical reporter with his 'news' about all the Little Miss Nobodies of the profession. That is to say, his work is proved to be *better journalism* by the fact of its helping to sell the journal. There has never been a musical critic yet in this or any other country who did not make his following purely by his ability to lift his work out of the banal category of 'news.' I want to see more of this kind of critic in England. There are several of them in London who never get the chance to realise their full powers because of the evil conditions under which they have to work,—because of the stupid view of musical criticism that is taken by so many newspaper editors who are ignorant of music. I am not, as Mr. Scott apparently imagines, disparaging my London colleagues for the benefit of those in the provinces; I am trying to put an end to a state of affairs in London that is bad for music, for the reading public, and worst of all for the really able critics themselves.

## THE REALITY OF THE OPERA.

BY COLIN McALPIN.

## PART I.

But is the Opera real after all? Or is it only some artificially constructed form of beauty, some histrionic hybrid born of unreality, and false to the facts of life? This is a question which, with recurrent persistency, has excited the minds of the thoughtful. Hence a passing word on the subject, however slight, should be of interest to the general reader.

That there is much in opera which antagonises the canon of consistency is not for a moment to be doubted. We have only to recall some several instances of operatic absurdity to be immediately conscious of the fact. Picture to yourself the soprano of gargantuan proportions capitulating to the amorous protestations of the diminutive tenor. It is a sight in comparison with which Ossa philandering with Olympus fades into insignificance. Think, again, of the interminable rant of the hero, designedly part of a dramatic dialogue more astounding than artistic, and the patient and demure damsel who would appear more comfortable listening from the stalls than on the stage. Regard, also, the unwieldy chorus which strives to convince an incredulous audience that a hurried withdrawal from the scene is necessary to the successful development of the plot, but whose unwilling feet and prolonged choral efforts prevent so desirable a despatch.

Such are a few of the many unrealities which so often mar the mission of the opera. But after all, these are only some of its purely accidental phases, mostly attributable to the incompetence of the immature operatist. Neither must the ideal be held responsible for its meretricious counterfeit. False coinage in no way depreciates the value of the currency.

Primarily, the question revolves round the term *real*. What do we mean here exactly by the word *reality*? What is implied by the epithet *natural* in this connection? For we are assured that artistic realism is one thing, and actual reality another. Nature in reality and naturalness in art are entirely distinct. Abstract idealism is on a plane quite different from that of concrete realism. And this since nature in art appears in the imagination where it undergoes a process of selection, assimilation, and personalisation—a kind of chemic-spiritual transmutation. Hence the nature of ideality becomes the ideality of nature. And though all art seeks to express reality, it does so in and through the medium of the ideal alone. That is to say, beauty in art and beauty in nature are similar but not the same, imitative but not identical.

There are, moreover, different degrees and various kinds of reality. The physical, relatively speaking, is less real—if real at all—than the spiritual. Indeed, the spiritual must be regarded as the one and only true reality. Similarly, the several arts are of differing grades of aestheticism. There is one glory of the plastic, one of the poetic, and another of the musical. Yet all high and noble art seeks to mediate the ideal. And the various aesthetic media, within their several provinces, are—or should be—employed in the interests of spiritual beauty. For all true art strives to image forth that which is beyond what we dubiously call the real. Hence its inherent ideality. Indeed, it may be argued that the ideal, as adumbrated by the artistic, is more real (that is, contains within itself more of reality) than the so-called real. For the painter, within the limits of his craft, seeks to portray a world beyond our own; the poet strives to enthrall us with such verities as escape the eye of common thought;

whilst the musician essays to drag from out their hiding place the secret aspirations of the heart.

So it comes about that ideality is a richer reality than the common real. Art is idealism, and idealism is the super-real. It is something more than correct statement and precise presentation. It is real, though not reality; natural, but not nature. Let us not be misunderstood however. The actually realised will for ever be higher than the unattained ideal. However lofty the vision, however entrancing the music, noble deeds and godly acts are far more divinely beautiful.

Nevertheless art, in essence, belongs to the great 'beyond,' and is born of the mystical 'something more'—that which is at once foolishness to the prosaic, and a stumbling-block to the precise. For there are those subtle over-tones of beauty which make art exactly what it is.

Hence the imagination, in this our present sense, is not the forcing-house of vapid fancies and delusive joys, but rather the native home of voices that guide, dreams that enrich, and visions that inspire. And man is never more real than when governed by ideals; never more truly natural than when most supernaturally impelled. In fine, the ideal seeks to reveal the real that is yet to be. And without being unduly visionary, we know not but that in some other world of superlative reality music may not be the veritable speech of 'angels' who find in verbal utterance too poor a vehicle wherewith to sound the praises of the 'Altogether Lovely.'

But the contention is that the opera, which seeks to portray life in its many varied aspects, is unnatural and unreal. And this because in real life no one really sings. Neither is the tenor of our everyday experience accompanied by an undercurrent of orchestral music. In our general intercourse one with another, no one would dream of asking a favour of a friend in melodic phraseology; no sane person would, in this life of reality, hold forth in songful fashion, whatever his vocal abilities might be. Neither would a crowd, however harmoniously inclined, make known in chorus its collective wants and wishes. It is all so incongruous and unreal, all so stupid and unnatural—so it is contended.

But before showing the aesthetic invalidity of the argument, let us point out that as a plain piece of theorising it falls foul of every other form of beauty. In the sense of being thus unreal, all art is guilty of unreality, as a few examples will suffice to prove.

To take the arts in their natural rotation: Architecture, for instance, is entirely different from anything we meet with in our general experience. Strictly speaking, it agrees with nothing that is either real or natural. Whoever saw a finished structure in the whole wide realm of nature? What reality has a building? What of the natural does it represent? Nothing, surely, of that which we associate with the real. Yet it is a very real thing of beauty. Its artistic appearance is eminently natural. And this quite over and above the balanced parts of its beauteous proportions, and the mental satisfaction we derive from the fact that its superincumbent mass and weight rest on an adequate foundation. Many a time have we seen some sacred pile of hoary antiquity bathed in a roseate sea of westering light, when the very stones themselves seemed heaving with the breath of peaceful sleep. Though hard and adamant the material, it looked a thing of nature, tremulant with life and instinct with the spirit of the world. And the effect was airy—magical; yet all so congruent with the glories of the sky. Though born of the arduous labours of mankind, it was one with the landscape, grown as from the fragrant riches of the earth.



Take, again, that quite deliciously delicate group, 'La terre et la lune,' by Rodin. Here the recognisable semblances of reality, with their subtle lines of life-like human figures, seem to melt imperceptibly into the rough-hewn rock from which they were deftly quarried. The forms appear to have merely emerged, as if exorcised from their prison-house of stone by the word of command of some master-magician; even as the voice of music grows out of the common utterance of our speech. Yet nowhere has it been our fortune to see so strange a phenomenon—part rock and part mortal. Prometheus bound is understandable; a soul half-prisoned in a hard and callous nature, also; but such a distortion of the natural is an incredible monstrosity. Yet it is emphatically art that is real.

Or again,—and from the pictorial point of view,—take, as illustration, Watts's painting 'Hope.' Whoever saw such a vision of unreality? There is nothing like it in all this wide world of wondrous seeming. A maiden poised on a sphere in space; poised with serene unconcernedness, as if she were securely seated on some drawing-room couch. Yet—pedantic precisianism aside—as far as the seeming incongruity is concerned, there is nothing of the putative impossibility which has the slightest depreciative influence on the convincing beauty of the work. The inconceivability of such a feat, taken literally, in no way militates against the certain merit of the painting. Though of somewhat doubtful draftsmanship, it is both a real picture and a beautiful reality.

Both these arts, therefore, are under the same hypothetical ban of unreality. Statuary, for instance, though bearing the semblance of reality, is in the nature of the case a piece of inherent unreality. For no man, however hard his nature, was ever fashioned on this wise. Outside the realm of the real, whoever saw a marble man that never moved? Yet a statue can be artistically living and real. Painting, again, exhibits a like element of assumed unnaturalness. For however life-like the portrait, never was there human being born of pigment. Yet there it stands, flat-faced and stark up against a background of delusive distance. All is so very false and unreal! Nevertheless, all is so very true and real, when deftly handled light and shade give form, and cleverly-manipulated planes give space.

But poetry, also, is guilty of a similar unreality, and cannot in anywise escape the imaginary strictures of the captious critic. For instance, Shakespeare, in the following luxuriant lines, says:

'Full many a glorious morning have I seen  
Flatter the mountain-tops with sovereign eye.'

Yet we know it is capable of no such thing. The morning splendour is conscious of no such flattery. Being an inanimate body, the sunniest of suns cannot, strictly speaking, aspire to this mental attitude of gracious condescension. Neither can we, with any stretch of the imagination, mistake the glorious orb of day for the brightest 'window of the soul.' But truth to tell, simile is not similarity; figures of speech are not facts of reality. Nevertheless, the inexactitude of metaphoric language infolds a deeper meaning and a higher verity than does language couched in the severer terminology of exact thinking.

Indeed, art, in this respect, is beautifully inconsistent, bravely unreal. It seeks to escape the trammels of the real, in order that it may the better mould itself according to some more interior form of truth; it strives to evade the limits of the natural, so that it can the more readily fashion itself after the pattern of a still higher beauty. If, therefore, we would arrogate for ourselves the least claim to the artistic, we must perforce recognise the liberty-loving and free, eclectic

spirit of the imagination. Hence, despite the fact that much of what is properly idealistic is at utter variance with definite reality, none but the most hardened literalist would condemn the artistic because of its lack of precise correspondence with the obviously apparent. Neither should any one dare to dispute the validity of beauty, because realism in art is not on all fours with reality in life.

But it may be—and most certainly is—argued that from the purely dramatic point of view the inconsistency as met with in the opera is unwarrantable and aggressive. The drama of a Shakespeare, which holds up the mirror to nature, is one thing; but the reality of life becomes disagreeably distorted when reflected in the musical mirror of a Wagner.

Now we have already seen that practically all that is essentially artistic does not reflect in servile fashion that which it purports to express. And even in a Shakespearean drama we find much that is aesthetically excessive beyond the bounds of fact. For instance, although we, for the most part, use the very same words that Shakespeare used, did any one ever hear such golden utterances as his fall from the lips of an average mortal? In other words, the language he speaks, the ideas he expresses, are not—in the ultimate—really real. He puts into the mouths of his characters sayings and sentiments which we ourselves could never have framed. Hence it cannot be said of any of them that they always talk naturally. Yet for this excess of reality, this accession of ideality, we cannot but be eternally grateful. Take, for example, some lines at random from Romeo's soliloquy beneath his Juliet's window:

'But, soft! what light through yonder window breaks?  
It is the east, and Juliet is the sun.'

Taken as a literal fact, it simply is not true. Or again:

'O, that I were a glove upon that hand,  
That I might touch that cheek!'

No ordinary lover, in his most ecstatic mood, would ever in real life deliver himself of such rhapsodic eloquence. Besides, think of the quite beautiful absurdity of wishing to be a glove. Who would be a Romeo, or who a glove? Yet the naturalness of it all. We make bold to state that no maiden, rightly sensitive to the niceties of figurative speech, but would immediately succumb to such seductive language.

But more than this. Does anyone, however enthusiastic, ever break into heroic verse in real life? Whoever speaks in metrical measure in everyday experience?

The Poet-dramatist, again, intersperses his plays with occasional flashes of song, fragments of exquisite beauty—a passing tribute to the power of music held in such high esteem. Yet, truth to tell, no music proper breaks the even current of events, or disturbs the sequence of man's mundane existence. Further, he sometimes introduces instrumental music into his dramas, though no such tuneful intervention ever obtains in the normal conditions of life. But these are not the only 'unrealities' discoverable in the drama. As many years as actual minutes are supposed to have elapsed between the Acts; yet no incongruity is felt, though they contravene the rigid restrictions of Hellenic drama: unity of time, place, and action. But even the Greeks themselves relaxed, from time to time, their formal 'unities' in favour of a freer treatment of reality. Neither need we speak of the stage properties and scenic devices—it is all so grievously unnatural and untrue to life. Let us add, however, that all true art is destined to affect the imagination; and he who fails to be played upon by illusive fancies and by quaint conceits has nothing of immortal beauty in his soul.

But all this only goes to show that art is no bald and bare realism, though realistic art is a very real possibility. That is to say, though art is real it is not reality; though living, it is not alive. It is but an eloquent reminder of the voice of truth. So pictures are not photographic reproductions. They bring something of an idealistic 'overplus' to the natural they express. They endow nature with the personality of the artist; they invest reality with the temperament of the painter. Neither is the dramatist some phonograph which automatically records the sayings of everyday people; nor is the drama a kind of mechanical biography that runs off the consecution of events.

Shall it, then, be asserted of operatic music that it evades reality because it brings, with its finer material, more of the ideal than is vouchsafed to any other form of beauty? In a word, expression is something more than a reflecting mirror. Its mission is to expose the soul of reality, to reveal the heart of all things beautiful.

But apart from the foregoing deliberations, it is argued that we do not sing in real life; whilst in opera singing is part and parcel of its inevitable structure. True! But what we now insist on is—for the moment at least—the fact that art, all along the line of beauty, adds something of intrinsic value to the real. Whatever be the kind or degree of aestheticism, each of the arts aims at the idealisation of reality, thus paying unconscious tribute to the vital principle of imaginative freedom.

But more than this: as we ascend in the scale of beauty this very self-same principle of superadded idealism grows in merit and in power. Painting throws its halo of romance about the scene; poetry, with its finer possibilities, touches our life to finer issues; whilst in music, with its rarer atmosphere, we reach the aerial altitude of an ultra-idealism. Hence the opera becomes transcendent drama. And this is but the logical outcome and extension of the upward tendency of graduated æstheticism whither all art, whether general or particular, has for ever been aspiring.

*(To be concluded.)*

#### SIZE AND COLOUR: A PLEA FOR AN ADJUSTMENT OF MUSICAL VALUES.

BY MARTIN SHAW.

Painters and poets have been largely inspired by music, and that slick American genius and controversialist Whistler successfully transferred metaphors and ideas from the musician's art to his own.

Unfortunately musicians seem to be too much creatures of a single purpose to retaliate, and in this connection it is curious to note that while one can think offhand of many cases of the painter and the poet united in one man—for instance, Michael Angelo, William Blake, Dante Gabriel Rossetti, Victor Hugo, Leonardo da Vinci,—there is no recorded instance of a composer being also a painter or poet, with the possible exception of Richard Wagner, who, however, was rather librettist than poet. Schumann had a certain literary gift, but it shrinks to nothing compared with his genius in sound; whereas with men like Blake and Rossetti one is sometimes hard put to it to say whether the painter or the poet predominates.

Musicians in their turn might with advantage borrow certain ideas from the sister arts. It can be shown that there are standards of criticism well understood by other artists which composers are very much

behindhand in grasping. One is, that size has nothing to do with importance. Another is, the futility of mere colour. To take the first point. Composers as well as public are prone to judge a man by the size of his works; so that a musician is not to be taken seriously unless he has written a symphony or a string quartet. Now for most composers to write long works (except perhaps in the form of opera) is vanity and vexation of spirit; and for most people to hear them is a weariness of the flesh. To some extent this may be accounted for by the musicianship of the composer predominating so largely that all who are not connoisseurs are in danger of being bored. Even the composer who really has something to say (and how few there are) is often compelled, in a work lasting more than a few minutes, to fall back upon a display of mere skilled workmanship, if only for the simple reason that the human capacity for mental and emotional absorption is limited. If everything in a long movement had vital significance one of two things would happen. Either the brains of the hearers would snap, or the orchestra would be drowned by their snores. Fortunately the writing of such a work would be just as impossible as the hearing of it. This is not to say that no symphonies or quartets are ever to be written (though one could wish that their number might be reduced by, say, three-fourths). The composer who has written symphonic or chamber music has at least been industrious and mentally ingenious, and the connoisseurs for whom such music is written have opportunities for displaying the same commendable qualities in listening to it.

Poets and painters are wiser. They realise that big canvases and long poems are nearly always boring, and their critics do not take size into account. To bring forward modern instances, James Pryde and Augustus John are acknowledged as masters, despite the fact that their canvases are small in comparison with those of Raphael or Titian; and no one thinks the less of Walter de la Mare because he has not published an epic poem. Indeed, throughout the ages poets and painters have always earned fame by small as well as by large works. One need only mention Heine among poets and Whistler among painters as examples.

Among modern composers two of the most interesting are Ralph Vaughan Williams and John Ireland, who have each written extended works in what we still have to call sonata form, as well as short songs. Neither of these men is 'out for effect,' and each has something very definite and individual to say. Each may claim to have been successful in large as well as in small dimensions, and yet if one had to choose between symphony or song one would sooner give up anything of Vaughan Williams's than his 'Bright is the ring of words,' and certainly nothing else of Ireland's could replace his 'Sea Fever.' If these songs were irrecoverably destroyed, one's sense of loss would be personal. They are on everybody's ground, and form part of one's life in a sense that works of greater length and elaboration could rarely do. Surely to have written a song that says something direct and exhilarating is a gift to humanity as great as that of a symphony, however much the latter may compel admiration for the achievement of its making.

The second point—the futility of mere colour—brings us to the consideration of a principle of criticism in music which seems to me exceedingly characteristic of a bad feature of the age we live in. I mean the glorification of technique as such. We see it around us on all sides, in life as well as in art. Now I do not wish to be understood as condemning honest mastery of one's medium, but—let me repeat it—the mere glorification of means over end.

There are two utterly opposed ways of being receptive to music. One is to judge it by mere sound, and to revel in 'spicy' chords and calculated 'effects.' You take sound in the abstract—as apart from sense—and according to the quality of sound the piece is judged. That is to say, you judge by ear entirely. Our grandfathers liked music to be luscious and sentimental. The augmented 6th and diminished 7th represented popular taste. To-day, unless a composer has a 'chord theory' evolved from a study of the philosophy of Nietzsche or Confucius, connoisseurs are inclined to ignore him. Much concert-going undoubtedly vitiates the musical palate, and there is a musical 'set' in London to-day—all assiduous concert-goers—who move and live in a kind of glittering chromaticism. They are jaded, and cannot exist without the newest chord-sensation. They gloat eagerly over the latest scandal in dominant 9ths, and perverted roots are their unsavoury food.

This is the exaltation of matter over mind. Here again musicians are very much behindhand. We have seen that it is no longer an accepted principle in painting to judge a man by the size of his canvas. It is also no longer an axiom to judge by mere colour, which is obviously but one of the parts that go to make up a whole. It may even prove a non-essential. Painters like Whistler and Pryde have shown that it is possible to paint great pictures in low tones. Many of Whistler's best-known pictures have hardly any colour to speak of. But composers are still 'laying it on thick,' and connoisseurs who wish to be 'in the movement' are still judging by riots of tone-colour. I am afraid the composer who wrote the musical equivalent of Whistler's picture, 'My Mother,' would stand a chance of being utterly ignored to-day.

The other, and as it seems to me, the truer way of being receptive to music is to let its meaning—without being influenced by its quality of sound—take shape in one's mind and heart. The wisest thing that has ever been said to composers is Lewis Carroll's 'Take care of the sense and the sounds will take care of themselves.' (I daresay this has been quoted before, but it seems to have such a special application to-day that it will bear any amount of repetition.) Take either of the two songs of Vaughan Williams and John Ireland I have mentioned above. They 'get there' without depending in the least upon mere quality of sound. And yet, considered from this aspect alone, they have a subtle colour-scheme of their own that arouses a keener thrill of the senses than the most spicy perversity of the musical salons. The English idiom is a thrill in itself for one thing. But that deserves an article to itself, and I should like to see one in the *Musical Times* dealing with the subject, not from the point of view that because a composer is English-born it necessarily follows that so also is his music; but going to the real root of the matter—that is, the expression of the soul of England in music.

To sum up. I have tried, then, to point out two principles of valuation to which many musicians still cling, though the sister arts have abandoned them. These are, first, the importance of size *quâ* size; second, the importance of colour *quâ* colour. Both these principles I believe to be false, and a distortion of real values; and if what I have said will help to a reconstruction of standards, this article will have fulfilled its purpose.

On Good Friday a number of British soldiers gathered in the British Embassy Church to hear Maunder's Cantata, 'Olivet to Calvary,' performed by a choir of sixty voices, under Mr. Percy J. Vincent.

## FRENCH AND ENGLISH SONG-SETTINGS.

BY THOMAS MOULT.

When the praise due to our modern English composers for their settings of contemporary song has become praise given, it is left to the speculative mind to reason why we must turn to France to find modern poems set with that fullness of reverence to which good verse makes claim. That we need to turn to the song-settings of French composers is beyond question. In the homophonic forms of music modern Germany and Russia are akin to ourselves: deficient in tradition, however distinctive they may occasionally become. The fruit of this deficiency is almost inevitably those blemishes which are so much to be deplored—a preponderance of subtlety in descriptive and dramatic suggestion over the subtlety of genuine lyrical power; pedantry and classic coldness where the song-words ask for spontaneous melody above all else; or an entire aloofness from the poet's method through inability to approach him.

In France we find a composer working with the consciousness of a great unbroken tradition at back of him. Such consciousness is in itself an inspiration, just as the Wagnerian music-drama ought to have been an inspiration to later German composers, and we do not admit a flaw in the theory if it has so far proved otherwise. Along with this inspiration comes the unrestraint and opulence of French poetic expression to make the verses well-nigh a song of themselves, and the difficulty of the composer, with such a mighty spring-off, is obviously to exercise all his subtlety and delicacy not so much to gain the perfect balance which is the true purpose of the song-setting as to prevent his melody from over-reaching it.

The link between modern and old compositions in this great tradition was Gounod, with his entirely successful setting of Alfred de Musset's 'Venise.' There we feel all the magic that comes of a perfect blending of speech and expression. The exquisite grace of its rhythm, even nowadays not at all old-fashioned, is in direct line with Rameau and Lully, and a precursor of Gabriel Fauré, Hahn, Vincent d'Indy, Ravel, and Debussy.

A distinguished upholder of the tradition, equally typical of his nationality, yet less familiar than the above-named in England, is César Géloso, and perhaps the ideal instance of French perfection. Nine years ago Madame Mellot-Joubert introduced to Manchester several examples of Géloso's art-songs for which we were doubly grateful, because it requires a French singer to do justice to French songs. The effect of Géloso's 'Chanson des Oiseaux' and 'Violettes,' his most noteworthy achievements from the artistic point of view, is that of a long sentence of poetry perfectly declaimed, balanced with the most delicate nuance, and vanishing into the air with the suddenness of April sunshine vanishing out of it. In both songs some striking little figure has been introduced which insists (with the deftness of César Franck, who so strongly influenced Géloso), yet never too emphatically, in making itself heard and remembered, and colouring the whole; and this, in turn, is intertwined with the happiest of arabesques.

In England, with no such unbroken tradition, our composers fall short more often than otherwise of that perfect balance reached across the Channel as a matter of course. The genius of Robert Burns and William Blake, whose poetry with that of A. E. Housman is by far the most popular hunting-ground, deserves, and indeed requires, something more than the picturesqueness and decoration that appear to be the hall-mark of the majority of settings in recent years. Accepting the principle that human speech is subject to musical



laws, the setting of a poem must not be merely its notation. John Masefield's 'I will go down to the seas again' is a poem apparently with enticement for contemporary composers. It may therefore be taken as an example of their failure to make a setting anything more than notation plus a picturesque dramatic method that appears to make up, in the regard of the average vocalist, for a hundred deficiencies—and so long as this occurs such settings will continue to be produced.

There are very few vocalists, after all, who care to discriminate between facility in descriptiveness and genuine lyrical power. They are usually able to cover up, more or less, by their interpretation, what the composition lacks. At a rendering of Mr. Masefield's poem the hunger-note of the poet's mood will be clear enough to the audience, but it will come from the executant and not from the setting. The singing, indeed, will reveal so keen an appreciation of the spirit of the piece that salt water and the white manes of sea-horses will toss away like a stray cork any suspicion in the setting of stock devices long since done to death. Despite such praiseworthy adjuncts to the poem and the music, however, these productions will not be found among those priceless examples which rise up, one by one, out of the silence to deliver their message, and then sink again—not back to silence, but into the storehouse of cherished memories.

The English composer, moreover, if he be of the kind I am making complaint against, has yet to distinguish and to leave unset those poems which do not require to be and are no more capable of being rendered into music than is that magnificent fragment by W. B. Yeats, concrete as the symbolism of it is:

The years like great black oxen tread the world,  
And God the herdsman goads them on behind,  
And I am broken by their passing feet.

This is supreme poetry, and the most a composer might hope to make out of such greatness is the seed of other greatness—but not in the way of a word-song.

Only when perfect words, crying out for melody and ripe for it, are crowned with no less perfection and spontaneity of setting, is there the coronation of great song. That this is a rare occurrence in English music is a misfortune. Great song is irresistibly powerful if only through its simplicity and sincerity. It was the 'Marseillaise,' after all, that overthrew a dynasty, and is to-day helping in the downfall of an empire.

## Occasional Notes.

Opera in Havana; Cuba, has its THE FATAL troubles! *Musical America* says: DEAD-HEAD.

The greatest obstacle to good opera in this city is the 'free list.' Every one connected with the press—and there are about twenty-one papers—from the owner of the paper down to the printer's devil, must have a free box or five or six orchestra seats for himself and friends. Then there are the city officials, the police commissioners, the politicians, and others, and when they receive all the free tickets they can use those that are left may be sold at the box office for exorbitant prices necessary to make up for the vast army of 'dead-heads.' This is what was the trouble with Pavlova on her first trip to Havana, and also with the excellent opera company brought here by Titta Ruffo.

It is evident that opera is very popular so long as it does not cost anything.

We are glad to be able to announce that Sir Edward Elgar has now completed the trilogy of short choral works set to Laurence Binyon's poems from 'The Winnowing Fan' and

entitled 'The Spirit of England.' The new section is Part I. of the trilogy. It is called 'The Fourth of August,' the poem expressing emotions educed by the declaration of War. Part II. is 'To Women,' and Part III. is 'For the Fallen.' The new part will be issued in a few weeks.

## THE COMPETITION MOVEMENT.

As since February, 1916, the *Competition Festival Record* Supplement has not been issued with the *Musical Times* (it has meantime been issued regularly with the *School Music Review*), many of our readers may not know how the movement has been affected by the war. It has suffered considerably, not only because choirs have been depleted of men, but also because the innumerable voluntary workers at festivals have been concerned in other work; and, besides, there have been financial difficulties. But notwithstanding these obstacles, the movement shows gratifying vitality. Since September, 1916, the *Record* has given particulars of competitive gatherings held at Manchester (two), Ilkeston, Huddersfield, the People's Palace (London, E.), the Drapers' Hall (London, E.C.), Streatham (S. and W. London), Failsworth, Mansfield, Eccles and Plymouth; and the present (May) number records festivals held recently at Stratford (London, E.), Londonderry, Isle-of-Man, and Sligo. Other festivals at Belfast, Glasgow, Wansbeck (Morpeth), Bath (for Mid-Somerset), Coleraine (Ireland), Ballymena (Ireland), Dublin (Feis Ceoil), Ilkley, Hastings, Camborne (Cornwall), Stocksbridge (Sheffield), Bristol, and London (St. Cecilia Clubs), remain to be recorded. These festivals concern many thousands of competitors, and they are now universally recognised as a great educational force as well as a healthy recreation.

An order recently received at our office!

'A copy of Queen Anne's Fugue by Bach.'

The temptation was great to say that unfortunately the work was dead, but in the interests of business it was successfully resisted.

## PERFORMING RIGHTS AND PERFORMERS' WRONGS.

Questions arising out of the mode of collecting fees for permission to perform copyright music have recently become acute in Metropolitan circles, more especially those concerned with French and English chamber music, the taste for which in this country has grown with remarkable rapidity. The law gives the owner of a copyright not only the exclusive right to produce and sell copies, but also to demand fees for the permission to perform such music.

In our August, 1914, number we commented on the potential activities of a British Performing Right Society then recently formed. We said:

This Society will determine, collect, and distribute to its members the fees payable in respect of works the rights in which are the property of its members. The new body is to work in association with the Continental Societies, and therefore it will derive benefit from the utilisation of the existing machinery of these Societies in the collection of fees due to members for performances given on the Continent.

As an abstract proposition, nothing could appear more reasonable and simple than that a composer should derive some benefit from the public performance of his works. But it is the ruthless application of this idea to existing circumstances and customs in this country that presents difficulties which some would say are insuperable. In the great majority of cases it is the interest of the composer and the publisher to promote performances in order to sell copies of the music, and

it is noteworthy that in pursuance of this purpose well-known singers are actually paid to perform songs. Is it likely that this situation can be materially altered? The scope of the new scheme may be held to include performances of part-songs by small and large choral Societies, anthems by church and chapel choirs, and each of the choirs at a competition Festival or Eisteddfod. [Organists may care to note that voluntaries and other organ pieces may also be included.]

Is there any evidence that a patriotic British public evinces such a feverish desire to hear the best works of native composers that concert-givers feel they must at all costs respond? Is it not likely that the pieces for the performance of which fees are demanded will be earmarked and boycotted? It is one thing to tax performances of popular light music given by orchestras in hotels, restaurants, cinemas, and theatres, and quite another thing to tax the village concert given by the local choral Society. The publication of the rules of the new Society would be an enlightenment, and we suggest that its officers should explain to the public how the Society would deal with a miscellaneous concert programme consisting partly of pieces in which it holds rights and partly of pieces the rights of which are extinct or not controlled by the Society. The present administration of the Society may disclaim any intention to worry choral societies, places of worship, charity concerts, &c., but it is clear they have the power to do so. *L'appétit vient en mangeant*. Just now the glove may serve to conceal the iron hand.

The Performing Right Society, Ltd. (referred to later by the initials P.R.S.), formed to look after the interests of British composers and publishers who care to join it, is also the British agent for the French Society. Finding it difficult to collect fees direct from concert-givers and performers, the Society is now endeavouring to extend to ordinary concert-halls the system of licensing proprietors which has already been adopted in connection with cinemas, theatres, restaurants, &c. Where this arrangement has been made, concert-givers or performers have no need to concern themselves as to whether they may or may not perform any of the *works controlled by the P.R.S.* On the surface this appears to be a very simple solution of the problem of collecting fees; incidentally it has the appearance of immensely complicating the problem of equitable distribution, a matter which concerns only the members of the Society. But the words italicised above raise a vital consideration for other parties. While the P.R.S. controls the performance of practically all French copyright music, this is very far from being the case with British music, for some of our most distinguished composers, and some of our leading publishers (including, it may be stated here, Messrs. Novello & Co., Messrs. Boosey & Co., and others who control a very large number of copyrights), hold aloof because they do not see fit to entrust their interests to the Society as it is a present constituted. So it comes that even if the proprietors of concert-halls submit to pay the compounding fee demanded *at present*, they have no assurance that the rights of other owners may not be infringed by a concert-giver or a performer. Half-a-dozen or more P.R. Societies may be formed, and may each demand a concert-hall fee, and each composer who retains his performing rights may make similar demands. Further, while the P.R.S. may be content with a certain moderate fee this year, it may demand any amount next year, for it will not, we understand, commit itself to more than a yearly contract.

We now come to later developments. Mr. Isidore de Lara, who has been giving a great many War Emergency Concerts at Steinway Hall, was recently warned by the Society that it would not give permission for the performance of certain items announced on the programme of a concert fixed for

March 28. Mr. de Lara offered to pay a performing fee, but was informed that the Society had decided not to permit the performance of any music French, English, or other which it controlled, until the Steinway Hall management had paid the compounding fee demanded. After expostulation and as an act of grace, Mr. de Lara was granted the permission by a direct payment, but he was warned that in future no such concession would be made. The proprietors of the hall declined to pay the annual compounding fee, and the proprietors of Æolian Hall and of Wigmore Hall have also adopted this attitude. So there comes a deadlock. The three halls mostly associated with the performance of chamber music in London are under the whip, and their clientele of concert-givers or performers cannot clear up the situation, however willing they may be to do so by themselves paying fees for the works they wish to perform. An alternative is to avoid all French and such English music as can be surmised to be under the control of the P.R.S. So much for the interests of British and French composers!

This entanglement induced Mr. de Lara to call a meeting at Steinway Hall on April 11, for the purpose of discussing the action of the Society. At the meeting Mr. de Lara explained the circumstances described above, and was followed by Mr. Herbert Thring, secretary of the Society of Authors and Composers, who stated that the committee of the P.R.S. was so constituted that the publishers and not the composers controlled its administration. Mr. J. M. Glover delivered a vigorous philippic against the methods of the Society. He had compiled an extensive list of music, chiefly of the *entr'acte* kind suitable for theatre and seaside orchestras, none of which was under the control of the Society, and he recommended its use by conductors. He was not sanguine as to the prospects of a defiance of the legal powers of the Society. Mr. Charlton Mudie, of Messrs. Boosey & Co. (Regent Street), described some of the inconveniences of the Society's action. Sir Charles Stanford declared that the Society's rules were not adopted in the interests of composers. The Society should be an agent only, and receive the usual commission for so acting. As it was, the composer was expected to hand over his rights to the Society and practically forfeit all control. He objected strongly to the surprise methods of springing disabilities on concert-givers. If these methods were persisted in, the present apathetic attitude of the public towards British music would be transformed into active hostility.

Mr. Warwick Evans, the well-known 'cello player, waxed very indignant over a recent inhibition of the performance of Debussy's Quartet announced to be given by the London String Quartet at Æolian Hall. Generally the meeting, which was very well attended, was apparently hostile to the *modus operandi* of the Society. Towards the end many incoherent speeches were made, more often in chorus than as solos. However, notwithstanding the hubbub, the following Resolutions were passed:

No. 1. Proposed by Sir Charles Stanford, seconded by Mr. Herbert Thring, secretary of the Incorporated Society of Authors and Composers:

Whereas under its present constitution and methods, the Performing Right Society act as principals rather than as agents, thereby debarring composers from any control over their own interests; and whereas no public register of the works which may or may not be performed is available, this meeting proposes to petition Parliament to legislate (as it has done in the past) in the interests of the composers, the performers, the

concert-givers, and the public, and to re-organize on a sound and fair basis the control of performing rights.

No. 2. Proposed by Mr. Isidore de Lara, seconded by M. Jean-Aubry:

That a letter signed by the composers and artists present to-day at this meeting be addressed to the committee of the 'Société des auteurs, compositeurs, et éditeurs de musique,' explaining how detrimental to the interests of the composers of French chamber music, and favourable to the renewed propaganda of German music, is the friction existing between the P.R.S. and the concert halls in London, and further begging the committee of the Paris Society, on the grounds of patriotic and public policy, to facilitate in every way the performance of French music in England during the war.

It was stated that the letter would be written by M. Jean-Aubry, Charge de Mission par le Ministère des Affaires étrangères, et sous-secretariat d'état aux Beaux Arts.

Since the meeting was held we understand that a communication has been received from the French Minister of Fine Arts, promising a favourable consideration of the appeal made in the second of the above Resolutions. Further, we understand that Mr. de Lara, with the consent of the Steinway Hall proprietors, will shortly give a concert, the programme of which will include some compositions controlled by the P.R.S., and the London String Quartet announces a performance of the Debussy Quartet at Eolian Hall, presumably also with the acquiescence of the proprietors. It now remains to be seen what action will be taken by the P.R.S.

The following is the reply of the P.R.S. to the formal request for permission to perform made by Mr. de Lara through Messrs. Treherne (solicitors):

#### THE PERFORMING RIGHT SOCIETY, LIMITED.

61-63, Shaftesbury Avenue, London, W.,  
April 17, 1917.

Messrs. TREHERNE, HIGGINS & Co.,  
7, Bloomsbury Square, W.C.2.

DEAR SIRS,—In reply to your letter of yesterday's date brought here by your representative at 11 o'clock this morning, we have to inform you that it is the practice of this Society to look to the proprietors of concert-halls and the like places of entertainment ordinarily used for the purpose of giving concerts and other similar entertainments for the payment of fees which we are at all times prepared to quote, regard being had to the character of each particular place of entertainment.

As the proprietors of the Steinway Hall are not subscribers to the Society, we do not feel that we are called upon to deal with the draft programme you have sent to us. We accordingly return it herewith.

Yours faithfully,

(Signed) H. S. J. BOOTH,

Controller.

Mr. William Boosey (of Messrs. Chappell & Co.), chairman of the Society, wrote to the Press after the meeting to say that Mr. de Lara's motives may be excellent, but he was making a grave mistake. He mentioned that Sir Charles Stanford, Mr. Thring, and Mr. Thring, and Messrs. Boosey & Co. were determined opponents of the Society. He stated that the Society was managed by publishers, and pointed out that the committee consisted of eight composers and authors and

publishers, and he wound up by assuring Sir Charles Stanford that although the composers possibly, in some instances, were not so erudite as he was, they were many of them extremely popular. A letter from Mr. Booth, the Society's 'controller,' appeared at the same time, stating that over 90 per cent. of the members were composers and authors, and less than 10 per cent. were publishers. This confession provoked a retort from Sir Charles and Mr. Thring that obviously the committee as constituted did not represent the composers equitably, for on this showing there should be at least nine composers and authors to one publisher in every ten members of the committee. But as to this it may be pointed out that composers generally each own only a few copyrights, whereas a leading publisher may control a thousand or more.

#### AMERICA DAY: SERVICE AT ST. PAUL'S CATHEDRAL.

A solemn service was held in the national Cathedral on the morning of April 20, to mark the entry of the United States of America into the Great War for Freedom. It was attended by their Majesties The King and the Queen, Queen Alexandra, the Princess Mary, the American Ambassador, and a vast congregation. The order of service included the hymn, 'O God, our help in ages past,' and the American National Hymn, the 'Battle Hymn of the Republic,' 'Mine eyes have seen the glory of the coming of the Lord,' written in 1861 by Mrs. Julia Ward Howe to the tune of 'John Brown's Body' (which, of course, is not by Martin Shaw, nor was it his arrangement that was used, as stated in the Press), which was sung on this occasion with very impressive effect; the hymn, 'Through the night of doubt and sorrow,' and one verse of the 'Star-Spangled Banner.' The Welsh Guards Band played before and during the service, and Mr. Charles Macpherson, the Cathedral organist, was at the organ.

#### Church and Organ Music.

##### TO A DEPUTY-ORGANIST: AN OPEN LETTER.

You ask for some advice that will help you to fill the place of the regular organist, absent on military duty or national service. There are many amateurs in your position to-day, some self-taught, some who have had a few lessons a long time ago, and all called on suddenly to do, after long lack of practice, what they never did when in fair playing form,—take sole charge of the parish church music for an indefinite period.

This is a big demand, and you and others who are pluckily stepping into the breach can come through with credit only by the exercise of tact and industry and by patience and encouragement on the part of your pastors and masters,—the congregation being the latter, in the long run.

So much depends on local conditions, and these vary so much, that my advice must needs be on general lines. Also, I must warn you at the outset that your chief troubles may not be musical at all. They are likely to be concerned less with the organ than with organization; less with technique than with tact. Artistic sense will be useful, commonsense vital.

Fortunately, most of you deputies have attained that ripe age which generally brings with it a wholesome sense of being no longer omniscient, so you may be depended upon to approach your really trying task in a properly humble frame of mind, willing to learn,—whether from experience or from your smallest choirboy.

The mention of this young hopeful suggests to me that I might well begin by saying a few words about your work as choirmaster. Musically your duties are likely to be because of the simplifying of the services in the hands of a few choirboys. Your difficulties will be

chiefly those of discipline and management generally. Here you must not forget that your task is merely to keep things going until the real director returns. This being so, any heroic schemes or innovations are out of place, even if some of them may seem to be desirable. They will look unpleasantly like a reflection on the methods of the absent organist, and so will be resented by his friends. That way disaster lies, and it may easily happen that your attempts at 'carrying on' may end in the choir carrying itself off.

You will best make your bow to the choir as one called in to accept a difficult task in which you hope that they all, from the octogenarian tenor with a few notes left (unfortunately) down to the youngest probationer, will give loyal and generous help. Keep this attitude, without letting it be forgotten that you are head as well as colleague, and I shall be surprised if you do not meet with an excellent response.

On the other hand, if you begin by making it plain that whereas the regular choir-master chastised with whips, you mean to use scorpions, I can promise you an exciting time, with the scorpions coming home to roost. Even in normal times, the director of a voluntary choir must keep his iron hand well-gloved: how much more so the deputy in charge of a depleted force, with boys suffering from relaxed discipline in school and home! All your tact and commonsense will be required here.

So far as the mere playing of the notes is concerned, the music of a simple service demands but little technique. You will soon find, however, that a good deal of resource is called for. The term 'accompanist,' when applied to a church organist, is often a misnomer. An organist can really 'accompany' only when there is (1) a skilled choir and an unregimented type of service, or (2) where the duties of organist and choir-master are divided, and the latter official is in the choir to direct the singing. Neither of these conditions is likely to be in evidence where you and most of your fellow-deputies are engaged, so you must be prepared to direct rather than accompany. This pronouncement is contrary to the text-books, and dead against the well-meaning and refined theorists to whom all the merits of an organist are summed up in that blessed word 'unobtrusive.'

When your depleted choir comes to grief in any one of the numerous possible ways; when the boys become suddenly possessed by some malign influence and proceed to transpose their part a quarter-tone up or down, or get the bit between their teeth and exceed the speed limit; or when the congregation try to make one of their favourite hymns last the longer by a fond lingering at the end of each line; or when everybody present but yourself seems to be in a state of more or less devout torpor—under any of these or similar circumstances, you will find one trial of the 'unobtrusive' method sufficient.

You will then, I hope, take charge, even at the risk of being accused of 'noisiness' or 'vulgarity.' But if you use your bright stops wisely, cultivate mezzo-staccato and staccato touch, and see that your rhythm is definite without stiffness and elastic without eccentricity, you will find it possible to direct the service from the keyboard without an undue amount of loud playing. But you will not do it without asserting yourself. With an indifferent choir, and a crowd of people singing, *somebody* must direct. Who, if not the organist?

To be able to rise to the occasion under such trying conditions, you must have a bit of technique to spare. As your playing will be chiefly of chants and hymn-tunes, this does not seem to be an extravagant demand. But as a matter of fact, to play such small things easily and well is more difficult than most people imagine. An organist who can play a hymn-tune with an unbroken *legato* in all the four parts, pedalling the bass as written, has left the *pons asinorum* of the art far behind him. If he can manage such variations as (1) manual staccato and pedal *legato*, (2) *vice-versa*, (3) treble part staccato, remainder *legato*, or (4) treble part played as a solo, he is well on the way towards being a good player. Indeed, I go so far as to say that hymn-tunes (including of course Bach's harmonizations of chorals) contain everything necessary for the building up of a thoroughly good technique on all sides but the brilliant,—which for plain church organists is the side that doesn't matter. Pedalling, part-playing, soloing, phrasing, registration,—all are there for the intelligent student. And you may spend good hard money on studies for double pedal, and after all find nothing

better than you can get gratis from your hymn-book. Where you can play a hymn-tune in this way:

Treble: R.H. Solo.

Alto: L.H.

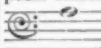

Tenor: Right foot.

Bass: Left foot.

ordinary double-pedalling will have no terrors for you. This arrangement can be made effective, too, with the manuals stops well contrasted, and the tenor and bass played with an 8-ft. stop of telling and characteristic quality.




I mentioned above the importance of pedalling the bass of hymn-tunes 'as written.' Most amateurs play the bass an octave lower as far as the compass of the pedal-board allows them to, dodging up into the proper position when it doesn't. They do this for either or both of two reasons: (a) their pedal technique is of the left-foot variety, partly because they never quite mastered the subject in its early stages, and partly because their right foot is as faithful to the swell pedal as the magnet to the pole; and (b) they fondly believe that the lower the depths they can plumb with that hopping and slithering left foot the more support they are giving the singers.

As to (a), there is nothing to be said beyond recommending you to leave the swell-pedal alone for a time, and make your right foot as useful as your left, not being satisfied until each member is a frequent visitor to the other end of the pedal-board. When your left can comfortably play round

 and your right round  you may

resume your study of the swell-pedal.

The second reason is founded on a popular fallacy. By far the most telling part of the pedal-board for all-round purposes is the middle and upper half. If you want to see why, try the whole compass with a 16-ft. stop alone. You will find the lowest notes very 'booming' and indistinct. Of course the coupling of the manual 8-ft. and 4-ft. stops goes some way towards making things right, but even then there can be no question as to the superiority of the middle and higher notes. But do not take my word for it. Consult any good orchestral score, and see how composers treat 'cello and double-bass, which are their 8-ft. and 16-ft. registers. You will find the two instruments almost always playing the same written notes (which, of course, gives an effect of octaves), and you will notice that their part is generally high rather than low. So pedal the bass of hymns and chants at their normal vocal pitch, except on occasions when you feel that the extra gravity produced by the octave lower is desirable. Even then, take care that you do not spoil the melodic outline of the bass—a very frequent result of an attempt to transpose a bass already rather low. If you are not able to pedal a hymn-tune well, have no scruples about playing it on the manuals alone. Your deputies seem to think that the congregation will make unkind remarks if you do not use the pedals. Believe me, very few of them will notice the deficiency. If you play neatly and fluently on the manuals, you will pass muster. But if you add the pedals fitfully and clumsily, the wrong notes and gaps can hardly escape notice. Moreover, as most organists use the pedals far too much, the entire absence of booming 16-ft. tone in few churches will do something to redress the balance. I would recommend you to make sure that what pedalling you do shall be neat and good. Copy out at least one hymn-tune weekly, adding 'footing' marks, and making a little study of it. You might well go a little further, and make a manuscript arrangement, with the treble as a solo, playing the alto and tenor with the left hand, and writing out the parts thus:

TREBLE.	
ALTO AND TENOR.	
BASS.	



If the choir is well-balanced and able to sing unaccompanied, let them do so from time to time. Occasionally you may let the organ-part consist merely of a duplication of one of the voice-parts,—the bass for choice. Pedal it quietly, and you will be getting some useful practice, besides giving the voices a chance.

In playing-over hymn-tunes, remember the purposes behind the custom, and you will have no doubt as to how to do it. The object is simply to give out the tune and set the pace. Obviously, there is no need here for expressive solo effects,—though you might well announce a joyful hymn a little more loudly than a penitential. But you should not do as too many fully-fledged organists do,—rattle through a couple of lines, and then proceed to take the hymn at about half the speed. Before the hymn is given out, see that your various manuals are arranged so that you can get several changes of power and quality without having to spare a hand or foot. There are plenty of effects thus easily available, more than generally supposed. Don't forget that many stops are most effective when used singly: their combination gives power, but often at the expense of character. How many organists realise the beauty of an open diapason *solo*? Use your soft 16-ft. and 8-ft. an octave higher, and you get a new 8-ft. and 4-ft. of delightful quality. Reverse the process with 8-ft. and 4-ft. Make frequent use of uncoupled manuals. Even a small swell organ is doubly effective after a spell of uncoupled great or choir flue-work. In a quiet hymn or psalm the entry of the pedal may occasionally be reserved until the end, with impressive results. If you have some good 8-ft. pedal stops, use them alone sometimes. In fact, there are more possibilities even in a small organ than I have time to mention. Many of them are none the worse for being of a slight and subtle kind. They are negative rather than positive: they do not give variety so much as ensure the avoidance of monotony. Listening to a good player you may be conscious of few changes, and yet somehow the music is full of life and interest. That is because he is mixing his colours, instead of laying them on with a trowel.

In accompanying responses use quiet 8-ft. stops only, adding a 4-ft. if necessary. Pedals should rarely be used, and 16-ft. manual stops never. This remark applies to the *Amens*. And in regard to *Amens*, play the notes written,—plain common chords. Do not try to improve the plagal cadence by flattening the 3rd of the Subdominant or to enrich the Dominant chord by adding a 7th. Organists, whether in cathedrals or village churches, whose fingers wander idly in such directions as—



should be interned.

As to voluntaries, be content to play simple pieces, and do not scorn good music written for manuals only. There is plenty to be had, especially from French sources, our neighbours across the Channel esteeming the harmonium highly, and their first-rank composers not disdaining to write for it.

If you are short of simple and suitable works, and want guidance, I would refer you to an article on 'Easy Organ Music' in the *Musical Times* of November, 1915. I would only add in this connection that as organ voluntaries are among the things not generally necessary to salvation (congregations being able to assemble and disperse without their aid), they justify themselves only by being good music (however simple), well played.

Akin to voluntaries are the little bits of 'filling-in' sometimes necessary during a service. As you know beforehand at which points such need is likely to arise, you should provide yourself with a book of short interludes (there are plenty available) and have one in the right key and style ready. Better still, if you have any gift for composition, write suitable passages, providing an alternative ending or optional repeat, so as to be ready to lengthen them at will. But

if you are ever taken by surprise, and have no talent for improvising, let a decent silence ensue, or content yourself with a very soft playing of a portion of the music just sung. The one thing you should not do is to shatter this golden silence with an improvised effort (effort is the exact word) which sounds like a very nervous examinee coming to grief over sight-reading or transposition, with a badly-written harmony exercise for test.

Clergy have been known on rare occasions to involuntarily leave the sacred note G during a long prayer; some have even refused the note given on the organ; and others make use of a *tonus peregrinus*, arriving at a settled pitch during the last clause. In these cases, don't find out the pitch for the Amen by tentative tappings on the keyboard unless you have a very soft stop. Use a tuning-fork. Here are a few more useful articles without which no console is well provided: A box of matches; a pencil; a penknife; a small writing-pad or note-book; a pair of nail-scissors. Your service paper should be fastened in such a position that it is always in view. If you can get some kind clerk in your choir to type the lists so much the better. See that all your books are on the desk before the service, with the places found as far as possible. (A senior choir-boy will generally be proud to look after this.) All these things are trifles, you say. True, but there is not one of them that will not sooner or later help you to avoid a hitch of some sort.

In keeping your choir register, mark only the absences. This is less trouble at the time, and enables you to see each member's record more easily. Finally, don't be discouraged because your efforts have to be confined almost entirely to the plain and elementary. Despite, or because of, all the complexity and harmonic variety of modern music, our ears are always open to the good, strong simple works, well and simply played. That's where *You* come in.—Yours, H. G.

#### SOUTHWARK CATHEDRAL.

Bach's 'Passion' (St. Matthew) was finely sung at a special service on March 31, with full orchestral accompaniment, under the direction of Mr. E. T. Cook (Cathedral organist), who conducted. The Cathedral choir was augmented for this occasion. The orchestra was led by Mr. W. Reed, and Mr. F. W. Sutton (sub-organist) presided at the organ. The soprano and alto solos were allotted to the Cathedral choristers. Mr. Arthur (tenor) and Mr. Graham Smart (bass) were the other soloists. A feature of the performance was the unaccompanied singing of the Chorales. The congregation assembled was so large that many, unfortunately, were unable to obtain admittance.

The forty-seventh annual festival of the Gregorian Association has been fixed for June 11 next, the Feast of St. Barnabas, when Evensong will be sung at St. Paul's Cathedral by the Festival Choir. Owing to the absence from London of the musical director, Mr. Francis Burgess, who is now on active service with the Royal Naval Volunteer Reserve, sectional practices will be conducted this year by a small committee of musicians. It is hoped, however, that Mr. Burgess will be able to conduct the final rehearsal in the Cathedral, as well as the service itself.

Mauder's Cantata, 'Olivet to Calvary,' was given with much success in the Parish Church of Holy Trinity, Cuckfield, Sussex, on Good Friday evening. The choir was augmented for the occasion. Mr. T. E. P. Attewell, the organist and choirmaster, accompanied.

Mr. Arthur Berridge, organist and choirmaster of Westbourne Grove Church, was presented with a testimonial—in the form of Treasury notes in a wallet—from the choir and friends on the occasion of the Choir Social, held on March 30.

Handel's 'Passion' (abridged edition) was sung at Wakefield Cathedral on March 29, a great deal of local interest being aroused by the performance of this unfamiliar work. Mr. J. N. Hardy, the Cathedral organist, conducted, and Mr. Cyril Hampshire was at the organ.

In answer to inquiries as to the publishers of the works mentioned in the articles on 'French Organ Music' in our March and April issues, we learn that they may all be obtained from Messrs. Novello.

Mr. Harold Darke began a series of recitals at St. Michael's, Cornhill, on April 23 (Mondays, at 1.10 p.m.). A glance at the programme-book shows the usual excellent selection from a wide field. A Bach programme is down for June 25. English music is well represented throughout the series, with two special recitals of native works on May 28 and July 9.

Mauder's 'Olivet to Calvary' on Palm Sunday, and the Passion music from 'Messiah' on Good Friday, were given by the choir at Halifax Place Chapel, Nottingham. The solos were taken by Miss Emmie Warner, Madame Ethel Parkin, Mr. J. Franklin Pearson, and Mr. Joseph Asher. Mr. E. M. Barber was the conductor, and Mr. C. E. Blyton Dobson the organist.

Stainer's 'The Crucifixion' was sung by the choir of St. Mary's Parish Church, Ashford, Kent, on Good Friday evening, under the direction of Mr. E. V. Thomas. The solo parts were sung by Mr. C. J. W. Eldridge and Mr. W. E. Hedgelong.

Mr. Lionel Tertis and Dr. G. J. Bennett gave a violin and organ recital at Lincoln Cathedral on April 18. The programme included the first movement of Rheinberger's sixth Sonata, a Saint-Saëns Rhapsody, and Lemmens's 'Ite Missa Est,' César Franck's Violin Sonata (arranged for viola), Wolstenholme's Romance and Allegretto, and Mr. Tertis's arrangement of a Saraband by Sulzer.

As already announced, a service for members of the teaching profession will be held in St. Paul's Cathedral on Ascension Day (May 17) at 6.0 p.m. The Rev. Canon Newbolt will preach. Singers willing to assist in the choir are invited to communicate with the organist for the occasion, Mr. Alan May, 31, Bonham Road, Brixton Hill, S.W.-2

#### ORGAN RECITALS.

Mr. Allan Brown, the Crystal Palace (four recitals)—Fugue in G minor, *Bach*; Concert Fantasia on Scottish Airs, *P. J. Mansfield*; March Russe, *Schmirke*; Allegretto and Allegro Maestoso, Sonata No. 4, *Mendelssohn*; Intermezzo and Pontifical March, Symphony No. 1, *Widor*; Grand Chœur in G minor, *Hollins*; Finale in B flat, *Franck*; Toccata, Symphony No. 5, *Widor*; Toccata and Fugue in D minor, *Bach*. At Central Hall, Tooting (two recitals)—Suite Gothique, *Boellmann*; Allegro from Cuckoo and Nightingale Concerto, *Handel*; Festive March, *Smart*.

Lieut. Sydney H. F. Wéalé, R.N.V.R., Ardrossan Parish Church, Saltcoats—Symphony in C minor, *Holloway*; Funeral March and Hymn of Seraphs, *Guilmant*; Serenade, *Lemmens*.

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool (six recitals)—Old Easter Melody, with variations, *John E. West*; Easter Sonata, *Lemmens*; Prelude and Death Song from 'Tristan and Isolde,' *Wagner*; Miniature Suite of Three Dances, *Eric Coates*; Schiller March, *Meyerbeer*; Funeral March and Hymn of Seraphs, *Guilmant*; 'Finlandia,' Sonata No. 7, *Rheinberger*; Fantasia and Fugue in E minor, *W. T. Best*; Heroic March, *A. H. Brewer*; Prelude and Fugue in A minor, *Bach*; Three Preludes, *Chopin*; Prelude and Fugue in D, *Bach*; Funeral March, *Tchaikovsky*.

Mr. Albert Orton, Walton Parish Church—March for a Church Festival, *W. T. Best*; Easter Sonata, *Lemmens*.

Mr. Henry F. Anderson, Emmanuel Episcopal Church, Cleveland, Ohio—Two Chorales, *Karg-Elert*; Aspiration, *Rheinberger*; Suite for Organ, Op. 29, *Pierne*; Cortège, *Debussy*; Finale, Sonata No. 7, *Guilmant*.

Mr. E. Emlyn Davies, Congregational Church, Bishop's Stortford (two recitals)—Toccata in F, *Bach*; Chorale No. 3, *Franck*; Nocturne in D flat, *Baird*; Toccata, *Stanford*; Pièce Symphonique, *Franck*; Sonata No. 6, *Bach*; Toccata, *Widor*.

Mr. A. M. Gifford, All Saints', Londonderry (three recitals)—Prelude and Andante Grazioso, *Smart*; Finale, Symphony No. 2, *Widor*; Andante Cantabile, Scherzo, Adagio, Finale, Symphony No. 4, *Widor*; Toccata, *d'Ervy*; Grand Chœur in C, *Hollins*; Allegretto, *Wolstenholme*; Allegro, Cantabile and Vivace, Symphony No. 6, *Widor*.

Dr. Orlando A. Mansfield, Wilson College, Chambersburg.—Allegro Marziale, *Mansfield*; 'The Storm,' *Lemmens*; Sonata No. 3, *Mendelssohn*; Concert Caprice, *Purcell*. *J. Mansfield*.

Mr. C. E. Blyton Dobson, Central Mission, Nottingham (four recitals)—Prelude to 'Parsifal,' *Wagner*; Grand Chœur, *Mansfield*; Sonata No. 1, *Mendelssohn*; Romance, *MacDowell*.

Mr. Arthur R. Saunders, St. Stephen's, Wandsworth, (two recitals)—Toccata and Fugue in D minor, *Bach*; 1st Movement, 'Unfinished Symphony,' *Schubert*; Imperial March, *Elgar*; Elegy, *Baird*; Variations, *Küster*; Intermezzo in D flat, *Hollins*; Finale from Symphonie Pathétique, *Tchaikovsky*.

Mr. Harold M. Dawber, St. George's, Stockport (two recitals)—Prelude on 'St. Mary's,' *Charles Wood*; Funeral March and Hymn of Seraphs, *Guilmant*; 'Finlandia,' Prelude on the Old Hundredth, *Perry*; Solemn Melody, *Walford Davies*.

Mr. Paul Rochard, St. James's, Sutton Cheney—Prelude and Fugue in B minor, *Bach*; Variations, *Bonnet*.

Mr. J. A. Meale, Central Hall, Westminster (four recitals)—Prelude and Fugue in D, *Bach*; Pedal Study, 'The Magic Harp,' *Meale*; Grand Chœur in D, *Guilmant*; Concert Fugue on a Trumpet Fanfare, *W. T. Best*; Sonata No. 6, *Mendelssohn*.

Mr. James M. Preston, St. George's, Durham Road, Gateshead—Scherzo in F minor, *H. Sandiford Turner*; Melody in C, *John E. West*; Rhapsody on Breton Melodies, *Saint-Saëns*.

Mr. H. J. Taylor, Town Hall, Dover—Caprice de Concert, *Stuart Archer*; Prelude and Fugue in D, *Bach*; Overture, 'Carnival,' *Dvorák*.

Mr. James Crowther, Wesleyan Church, Hadfield—Pomp and Circumstance, *Elgar*; Allegro, *Handel*; In Spring-time, *Hollins*.

#### APPOINTMENTS.

Mr. W. Armitage, organist of St. Anne's, Soho, in succession to the late Dr. Thorne. Mr. Armitage is nineteen years of age.

Mr. Herbert F. Ellingford, Mus. Bac. (organist to the Liverpool Corporation), to be organist and director of the choir of Holy Trinity, Southport.

Miss F. Griffith, organist and choirmistress in the West U.F. Church, Johnstone, Renfrewshire, to be organist and choirmistress in Larkhall Parish Church, Lanarkshire.

Mr. W. G. Hopkins, nephew of the famous organist of the Temple Church, has been appointed organist of the historic church of St. Giles Without, Cripplegate.

Mr. G. J. Kimmins, from Church of King Charles the Martyr, Tunbridge Wells, to the Parish Church, Tonbridge.

## Reviews.

#### PIANOFORTE MUSIC.

It must be patent to most teachers that modern music requires the practice of exercises framed somewhat differently from those which sufficed for the preparation of the older classics; but it is doubtful whether Cyril Scott's 'Modern Finger Exercises' (Elkin & Co.) will fulfil the purpose as adequately as the Introduction thereto might lead one to expect. Take, for instance, the first exercise: five fingers over the notes C, D, E, F, G. This has been in use since the days of Friedrich Wieck, who advocated the practice of five consecutive steps for each degree of every scale; an excellent bit of work towards training the ear to unusual scale-formations. Certainly the irritating changes of time-signatures in the fifth exercise—3, 2, 3, 2, in consecutive bars—is complicated. One wonders, indeed, how this is to be played at 'great rapidity'—say, to a metronome? The ♩ bar works out at two and a-half crotchets—beats. Where a composer constantly changes the time-signatures it is most



usual to keep a uniform pulse-beat:  $\frac{3}{4}$ ,  $\frac{2}{4}$ ,  $\frac{7}{8}$ ,  $\frac{4}{4}$ , &c., as in Ornstein's 'Impressions of Notre Dame'; a striking example of this, let us hope, passing craze for perplexing time-accents. The exercises for varied rhythms are disappointing, as they do not go beyond three notes against two, a bagatelle to those trained to the use of the French time-syllables. Examples in the more complicated rhythms of three against four, four against five, five against six, &c., would have been welcome and really beneficial for that ambidexterity so essential for the due performance of works by modern composers. The little book has the advantage of brevity, for the twenty short exercises of which it consists are quickly worked through; but unquestionably they do not go far enough. Perhaps Mr. Cyril Scott regards these as just a preparation. We know him to be capable of inventing weird perplexities sufficient to satisfy even the most modern of moderns. A Barcarolle (Novello & Co.) by Arthur M. Friedlander is an attractive solo piece. The chief theme has a graceful swing, and the middle section is a pleasing contrast. The piece does not make great technical demands. The music is also obtainable in an arrangement for full orchestra and for small orchestra, in which forms it will no doubt be useful and popular.

Dr. F. E. Gladstone's 'Prelude, Variations, and Gavotte' for Pianoforte Solo (Novello & Co.), are of quite an orthodox type. The 'Prelude' is mostly occupied with broken chords and scale-passages; withal it is of sufficient interest to evoke attention, as it agreeably prepares the way for a rather pleasing sixteen-bar *Andante*, to which are attached four variations, of which the third—*Tempo di Bolero*—is the most striking. A dainty 'Gavotte' completes a scholarly-written suite. Indeed, the pieces may have been composed with the object of demonstrating that it is still possible to write new works whilst adhering to old-established rules of form and harmony. Of quite a different type is John Ireland's 'Rhapsody,' also for pianoforte solo (Winthrop Rogers). A glance at it shows its modernity; but it is quite free of ultra-modern cacophony. It demands study, for its possibilities do not all reveal themselves at first-sight or first hearing. In the hands of an indifferent, unsympathetic player it would probably suffer greatly; it is worthy in every respect to be included in any public concert programme. There are pleasing themes—notably that in F major—which contrast admirably with the marked rhythmic figures mostly in evidence. It is rhapsodical in the best sense of the word—and is a good example of modern British art. James Lyon's Suite for pianoforte, from his Fairy Play, 'The Palace of Cards' (Winthrop Rogers), has some pleasing numbers, such as the 'Dance of Patience' and 'Dance of Firefly'; but other portions, such as the 'Woodland Scene,' seem to require scenic surroundings to maintain interest. 'Three Preludes' by Ernest Austin (J. H. Larway) are of rather special interest even for advanced players, although presenting no technical difficulties. They contain much freshness and not a little charm.

#### CHURCH AND ORGAN MUSIC.

In three settings of the Sanctus, Benedictus, and Agnus Dei, by George Gardner (Bayley & Ferguson) we find a more robust note than is common in works of this kind. We prefer No. 1. Most of the music may be sung in unison, a useful point to-day. Ernest Austin's anthem, 'When thou passest through the waters' (J. H. Larway), is an excellent piece of vocal writing, diatonic but free. It would be an appropriate feature at memorial services. William Prendergast's memorial anthem, 'For those within the Veil' (Novello & Co.), is on simpler lines, and may be commended for its smooth and expressive writing. 'The Bells of Paradise,' a Vesper hymn for festivals, in time of war, by J. A. Fuller-Maitland (Humphrey Milford), is an attractive little work. The three last-named items should be sung unaccompanied. Dr. R. H. Bellairs's 'Elements of Organ Technique' (Enoch & Sons) contains, as might be expected, some admirable material, but appears to fail in the important matter of gradation of difficulty. This is especially the case

with the three-part studies—e.g., that on page 29 is by far the easiest of the set, though preceded by ten pages of similar exercises. Again, the seven score-reading exercises begin with four-part work for two manuals and pedals, using the alto and tenor clefs, about which latter stumbling-blocks no word of explanation is given. In the seventh the alto is above the treble, and the bass above the tenor throughout. Happy is the pupil who can progress so quickly in three pages that he is able to surmount difficulties greater than those set in the F.R.C.O. tests! There are a few misprints: Bosig for Brosig, various clef marks, &c.; and the pedal part of bar 5, page 30, seems to call for a D on the third beat. The use of the heel might well have been more frequently indicated in the pedal scale and arpeggio exercises, and surely the three-part studies should have had 'footing' marks. Nowhere does the pupil need such guidance more than at this point. In regard to manual work, Dr. Bellairs is evidently in favour of the 'finger-shifting' method; most modern opinion inclines to a freer and more pianistic style of fingering. Lack of space prevents us from dealing with other points on which we feel disposed to join issue with the author. We have no wish to be captious, but feel bound to say that Dr. Bellairs's book suffers from an attempt to deal with a big subject in too small a space—thirty-three pages—and also from lack of revision. Geoffrey Shaw's *Magnificat* and *Nunc Dimittis* set to Plainsong tones with alternate verses in fauxbourdon (Curwen) is modal, and the vocal harmony is in the idiom of the old English polyphonic composers. Strong, manly music this. From the same hand and publisher comes a setting of 'Crossing the Bar' which appeals to us very much by its sincerity and dignity. The music is for solo or unison singing.

#### BOOK RECEIVED.

*Annual Report of the Board of Regents of the Smithsonian Institution for 1915.* (Washington Government Printing Office, 1916.) Pp. 554. Contains many scientific reports, amongst which is one by Louis Agassiz Fuentes on 'Impressions of the Voices of Tropical Birds.'

#### Obituary.

We regret to record the following deaths:

ROLAND SIMPER, at Harrogate, on April 4. He had been organist of Newport Church, Barnstaple, for ten years, and had assisted frequently as accompanist at the concerts of Barnstaple Musical Society, being a pupil of the conductor, Dr. H. J. Edwards. He was the youngest son of Mr. Caleb Simper. Since joining the army, Mr. Simper had served with one of the Herts Regiments, and was organist of his regiment. His Colonel has said that 'he was loved and respected by the whole regiment,' his Company commander said 'We shall all miss his wonderful playing.' When the deceased's funeral cortège left his residence at Harrogate the whole of the Company paraded, and with the officers marched to the station. The funeral took place at Barnstaple, on April 7, an impressive service being held in Newport Church with Dr. H. J. Edwards at the organ.

WILLIAM LEMARE, Mus. Doc., Cantuar., on March 29, at Chingford, aged seventy-eight. He was born at Milford, Surrey, in 1839. He studied organ-playing and composition under Dr. Gauntlett. He held in turn seven organ appointments, the chief of which was at St. Mary's, Newington (1881), where services with full orchestra were given. He conducted the Brixton Choral Society for some years, and later he directed daily concerts at the Winter Gardens, Bournemouth. He also was at one time conductor of the Nottingham Sacred Harmonic Society, and the Midland Orchestral Union.

ARTHUR EDMUNDS, on New Year's Day, at Edinburgh. He was born in 1840. In his earlier days he was a well-known tenor singer. He settled in Edinburgh, where he became actively connected with the musical life of the city.

T. M. KING, of Kew, on February 7. He was born on December 4, 1848. Mr. Bernard Johnson (Nottingham) writes:

The late T. M. King, although standing outside the ranks of the professional musician, was probably one of the greatest authorities in this country on the subject of the music of the Elizabethan period—more particularly of the Madrigalian School. As secretary of the Oriana Madrigal Society, his wise guidance and advice were sought and largely followed by those in control of the policy of that admirable body of singers. But by many excellent vocalists in and around London, Mr. King will be particularly remembered in connection with the frequent meetings which he held in his house at Kew. There the choral-singing by a company of people promiscuously brought together, invariably reached a high level. He insisted on first-class reading capacity, a knowledge of the C clef, and an enthusiasm for the art of unaccompanied singing which should be in some degree commensurate with his own. Indeed, it was hardly possible to be in his company without catching some of his spirit of enthusiasm and of delight in the work. Many a fine old English madrigal, available only in expensive folio editions, has been heard at these meetings, the singers reading from MS. vocal parts. He boldly tackled the difficult question of the counter-tenor part by dividing it, when no other course was possible, between the contralto and tenor voices, thus making a four-part madrigal apparently—although not in reality—into a five-part. This treatment was always artistic—in such matters as overlapping phrases, &c.—and in spite of hyper-purist objections, rendered practicable many a half-forgotten example of the old school. He often bewailed the fact that the C clef should have fallen into disuse, considering leger lines an abomination in vocal writing. One of the dearest wishes of his heart was to find an editor sufficiently courageous to issue an edition of the old English madrigals which should ensure a practicable and effective interpretation under modern conditions. Abundant material for the guidance of such an editor is to be found in his large musical library, which now passes to his friend the writer of this brief appreciation of his services to the cause of this essentially English branch of the art. To the further activities of his many-sided and cultured intellect there is no space to refer. His was a genial and original personality, which will be sadly missed by all who were privileged to number him among their friends.

The Italian papers announce the death of a well-known Greek operatic composer whose work, though not greatly successful, was performed principally in Italy. The name of SPIRO SAMARA is scarcely known in England, though some of his operas are much more convincing than many that have within the last twenty years been considered worthy of production in our midst. Born at Corfu on November 29, 1861, of a Greek father and English mother, he began his musical education at Athens under Stancampiano, a pupil of Mercadante, and later repaired to Paris, entering the conservatoire there, where his principal master was Leo Délibes. His first opera, 'Flora Mirabilis,' was given at the Carcano Theatre, Milan, in May, 1886, under the auspices of Sonzogno, who was protecting the young Italian school of composers, which numbered among them Mascagni, Giordano, and Cilea. The opera had considerable success and was followed, though written previously, by 'Medgè,' at Rome, in 1888, 'Lionello' at Milan, 1891, 'La Martire,' Naples, 1894, 'La bisbetica domata' (The Taming of the Shrew), Milan, 1895, 'Storia d'Amore,' also at Milan, in 1903, 'Mlle. de Belle Isle,' at Genova, in 1905, and 'Rhea,' at Florence, in 1908. Samara was buried at Athens, and the funeral was extremely imposing. The deceased musician had enjoyed the intimate friendship of the late King George of Greece, and among the many magnificent wreaths placed on his coffin was one conspicuous floral tribute from the present sovereign.

Mr. Percy W. de Courcy Smale, Musical Director of the Morecombe Festival, has been granted a commission in the Royal Inniskilling Fusiliers, and has joined his unit on active service.

## GLINKA RE-VALUED.

By M. MONTAGU-NATHAN.

It must have been obvious to anyone reading the newspaper reports of Sir Thomas Beecham's performance of 'A Life for the Tsar,' that neither the critics nor the public were as much impressed by what they heard of the work as they had been led by Russia's unflinching reverence for it to expect they would be.

It is of course questionable whether in the land of its origin the opera will, under the new régime, maintain the hold that it exerted in the troublous times that have now, let us hope, ended. That must depend on political circumstances. I imagine that no one is chuckling over this problem more than that determined repudiator of nationalism in music, Mr. Ernest Newman. I take this opportunity of acquainting him that I am his co-chuckler. The consideration—at a moment when Russia is swaying between monarchical and republican forms of government—of the question as to whether Glinka's masterpiece will, in consequence of a decision that a Romanov is not the sort of person one could feel justified in dying for, altogether disappear from the theatrical placards of the future, or, on the other hand, whether the popular election of a Tsar—which, after all, is the central historical feature of the plot—will cause a furious revival of interest in the work, is a matter of very curious interest. That an opera which for eighty years has been regarded by a nation as the *beau idéal* of nationalistic art, should suddenly be shelved with its sovereign, seems altogether fantastic and absurd, until one remembers that a revolution is a revolution, and that even Art cannot expect to remain unaffected by such tremendous happenings.

But we have to remember that Glinka is claimed by the Russians to be something more than the composer of 'A Life for the Tsar,' and that he will continue to be reckoned the father of, if not the greatest figure in, Russian music. Those who are acquainted with 'Russian and Ludmilla' and 'Kamarinskaya,' and particularly those who have perused the utterances of more recent Russian composers such as Tchaikovsky and Rimsky-Korsakov on the subject, will be aware of the ground on which the claim is made. There remains to be solved, however, the riddle as to why the contemporary Russian musician thinks so much more highly of 'A Life for the Tsar' than the Briton.

The present writer has on more than one occasion attempted a solution, and not long since issued, moreover, a timely warning that all that's Glinka's is not gold. 'It is necessary that we should train our eyes to look at the work in a proper perspective. Most of the masterpieces of the Russian reformers have been heard in England at a date so long after their composition and production that the reforms embodied in them have no longer the same appearance of novelty. When "A Life for the Tsar" comes once again to be performed in England, much of the music that lies in the pages of its score will sound old-fashioned. . . . And in another place: "If we desire to appraise this work in such manner as to arrive at a proper estimate of its value as a stimulus to the ardent nationalists for whom it served as a model, it behoves us to compare its form and substance with the works of Glinka's precursors. . . ."

These quoted passages do not, however, lay sufficient emphasis upon the indebtedness of his disciples and of their admirers to this pioneer.

Since they were written there has come to hand from Russia an article published by Mr. Victor Belaiev in the *Russkaya Volya*, and as its substance was actually inspired by the English reception of 'A Life for the Tsar,' the explanation it affords should be welcomed by a puzzled alien posterity. The article is entitled 'M. I. Glinka (1857-1917),' and appeared on the sixtieth anniversary of the death of 'the greatest of our national composers.'

Mr. Belaiev begins by recalling Laroche's † prophecy that 'there will come a time when Glinka's influence will be

\* 'Glinka' (Constable).

† 'Contemporary Russian Composers' (Palmer & Hayward).

‡ Laroche (1845-1905) was a well-known critic and teacher, and was one of the bitterest opponents of 'The Five.'

observable in the work of the Westerns'; that, in addition to its national and historical significance, 'the music of Glinka will have a universal significance.'

'Since the days when these words were uttered,' continues the modern critic, 'half a century has passed—a period sufficient in length to allow of our estimating their justice and their prophetic accuracy. There is another, and an external, circumstance: the proposal to stage "A Life for the Tsar" in London, and the performance of excerpts from this opera in certain British centres is one to which we should not remain altogether indifferent, since it may prompt us to seek a better definition of the real significance of Glinka's product.'

'The English critical faculty, which has been highly sympathetic towards Russian music in regard both to such representatives of the Russian School as Rimsky-Korsakov, Moussorgsky, and Borodin, and to the second generation, manifests, when confronted with these excerpts from "A Life for the Tsar" a uniform demeanour of disenchantment. "So this is your famous Glinka!" is the general British critical attitude.'

'Prepared, by means of the various historical works on Russian music which at the present time are appearing in some abundance in England, to regard Glinka as the greatest genius among representatives of national Russian art\* the English critics fail to discover in his music that national colour which is so clearly expressed in the creations of his followers and imitators, and, enraptured by Moussorgsky and Borodin, they hear, in Glinka's music, only Italianisms, and are almost prepared to deny to him the right to the designation of national Russian composer.'

'If, to us, the injustice of this British critical opinion is entirely manifest, it must nevertheless be clear that Laroche's estimate of Glinka's significance is exaggerated.' Mr. Belaiev here excuses himself from enlarging upon a subject which is of too special a nature for discussion in the columns of a daily paper.

'But,' he continues, 'one is bound to point out that the actual historical significance of Glinka as a composer lies, to quote Laroche [in this he is quite just], in his having "blended all the art which Russia could learn from Western Europe in a manner profoundly national, in having created, for Russia, a musical style which is entirely individual, and in being at the same time worthy to rank with the greatest musicians of whom Western Europe is proud."

'For none of the composers of the Russian School had the West such significance as it possessed for its great founder, who spent his life as a student-pilgrim. In Italy, Glinka, in his own words, "secured a working knowledge of the delicate and difficult vocal art and the faculty of skilful vocal writing"; in Berlin, with Dehn (on the first visit), Glinka reduced to order not only his theoretical knowledge but his artistic views as a whole, and, after these lessons, began to work, as he expressed it, "not by groping but with understanding." Mr. Belaiev reminds us that it was in Berlin that Glinka developed his idea of writing a national opera.'

He admits however that the Italian influence (to which Glinka of course confessed) is discernible in songs even when the text is Russian; he recalls moreover that Glinka was well aware not only of this but of the fact that the overture-symphony on a Russian theme (Taras Bulba) was 'developed in the German manner': hence its abandonment. Yet Glinka was apparently convinced to the end, hints Mr. Belaiev, that in Western Europe alone could he acquire the dexterity requisite for a successful manipulation of his native folk-song; he died in Berlin.

'Does not Glinka's foreign study assume a remarkable significance in relation to the historical and musical part he played? In order to become the progenitor of the Russian School he was obliged to obtain all his knowledge from Western sources, to avail himself of all Western technical attainments, to transplant them in Russian soil, and here to cultivate them. His greatest service to Russian music was, therefore, that, subsequent to him, none of the great Russian composers required to go abroad to study, for the heritage bequeathed to us by Glinka placed Russia at a bound on a level with the musically cultured countries. It is the significance of Glinka in regard to the development of

Russian national music,' aptly concludes his apologist, 'that constitutes his universal significance, for the acceptance of the works of his great disciples in foreign countries is the acceptance of his legacy, bestowed upon and developed by them.'

This explanation is lucid, and should be welcomed by the British critical faculty; it accounts for the Italianisms of 'A Life for the Tsar,' and assures us that we are no more to blame for our attitude than are the composer's over-zealous champions in the past. The pity is, however, that no amount of explanation will expunge the offending features, any more than it will remove the influence of Ariosto from Pushkin's youthful essay in nationalism—'Russian and Ludmilla'—the subject of Glinka's other opera.

## THE LAUDI SPIRITUALI.

On March 20, Mr. Edward J. Dent lectured before the Musical Association on the *Laudi Spirituali*. He remarked that historians of music, in so far as they had discussed the relations of the art with the rites and doctrines of the Christian Church, had expatiated chiefly upon the works of such composers as Palestrina and Bach. It was a natural temptation to view these matters from a standpoint that was mainly æsthetic, but there was another aspect of the subject which must not be left out of account. If we turned to ecclesiastical writers, we should find that æsthetic and artistic considerations received very different treatment. The subject of music found frequent mention in the early Christian Fathers, and although they recognised to the full the powerful influence which music might have upon the human mind, they were preoccupied with two aspects which to the pure musician had but little significance. One of those aspects was the alleged moral danger of the art when not under the strict control of authority, and the other was its undoubted practical utility.

From quite primitive times it seemed to have been frankly admitted that the strict observance of rites and the study of doctrine were bound to be somewhat unattractive to the less ardent members of the congregation, and several ecclesiastical writers draw attention to the fact that the practice of singing, being generally agreeable to the majority of human beings, especially if they were performers rather than listeners, offered a convenient and efficacious way of disguising the irksome and tedious nature of those duties which were considered indispensable to salvation. This utilitarian view of music persists even in our own day, and it is held that it does not matter in the least whether people sing good music or bad so long as it can be held out as an inducement to come to church.

The *Laudi Spirituali* of the 16th and 17th centuries were an interesting illustration of the way in which this method was put into practice in Italy during that period. The music was in no sense to be regarded as great music. Some of it was trivial, a great deal was extremely dull, considered purely and simply as music, but it was not without interest as a study of human nature and also of certain phases of musical technique. The practice of singing vernacular hymns is generally supposed to have originated, so far as Italy is concerned, with the Franciscan movement of the 13th century. About the year 1260 it took the dangerous form of religious mania. Starting from Umbria, companies of devotees wandered over the greater part of the peninsula, singing hymns and flagellating themselves, making so many converts that certain States refused them admission lest the sanity of their populations should be endangered. These bodies of flagellants were known as *Disciplinati*, and also as *Laudisti* or *Laudesi*, from their practice of singing hymns. In course of time the more repulsive manifestations of the movement died down, but the hymn-singing retained its popularity.

There are manuscript collections of the music of these hymns in certain libraries, but the hymns that formed the subject of the lecture belong to the period when music had already begun to be printed. The earliest collection was that of Serafino Razzi, printed at Venice and published for a Florentine congregation in 1563. Razzi, who was a Dominican monk of the monastery of St. Mark at Florence,

\* A statement somewhat lacking in accuracy.—(M. M.-N.)

was not much of a musician, but no doubt he was a very devout man, and he collected as many tunes as he could. In his preface, Razzi claimed that he had collected together the most beautiful of ancient and modern hymns and had added the tunes to which they should be sung, obviating the foolish practice of saying 'to be sung to the air of so-and-so.' Many of these tunes were nothing else but folk-songs. It was common not merely to take folk-songs and sing sacred words to them, but even to take the original words, and to change them as little as possible, only just sufficient to give the song a sacred character. The harmonization in Razzi's collection was on the whole extremely poor, with but few chords. The Italian peasantry evidently had a strong sense of tonic and dominant relations; the key system approximated much more to modern tonality than to the ancient modes.

Another collection was made for the Oratorians, St. Philip Neri's congregation at Rome. The Oratorians had the habit

of collecting people together for devotions, which consisted mainly of music in two sections, with a sermon in between. These devotions developed ultimately into the oratorio, and the reason why classical oratorios were always in two parts was because of the sermon in the middle. There were also interesting collections of the 17th century which went on as late as 1710. The later collections were very seldom harmonized, but as collections of folk-songs they were all extremely interesting.

Among these folk-songs was the following tune, entitled in the index, 'Raisoter, Ballo Inglese, ovvero, A Torzio mi strassina'; title of hymn, 'Il Peccatore conosciuto gli Inganni del Mondo delibera di tornare a Dio.' (From 'Corona di Sacre Canzoni o Laude Spirituali de' più devote autori In questa terza impressione notabilmente accresciute di materie, & arie nuove ad uso de' più trattenimenti delle conferenze.' In Firenze. Da Cesare Bindi. 1710.—Third Edition of Matteo Coferati's collection.)

Ho vis - to con mio dan - no, Ch'il Mond' è un tra - di - tor: 'Ei

trat - ta da ti - ran - no O - gni suo ser - vi - tor: Ca - rez - ze, te - so - ri, Ric -

- chezzo, ed o - no - ri Pro - mette a chi lo se - gue Lo scal - tro in - gan - na - tor.

Mr. Frank Kidson, to whom Mr. Dent had referred it, said that he was unable to identify it, but considered it to be undoubtedly English in character. Perhaps some of our readers may be able to throw light upon its origin, and explain the title, which is perhaps meant for a phonetic transliteration of some English word.

The practice of adapting devotional works to music of secular character was one that had been common at various times. Luther was sometimes credited with the idea, but it is probable that he only followed what had been a long-continued habit, or introduced it from Italy into Germany. And the early Christians living in Rome, Corinth, and elsewhere probably sang their hymns to secular melodies current in their time. The Italian words associated with some of the tunes of the *Laudi Spirituali* were no doubt considered shocking, but all the same their adapters did not mind utilising them. If we surveyed the whole of the music from the point of view of the student of historical æsthetics, we should come to the conclusion that the principal motive

which had led to the choice of certain tunes was not a purely musical judgment, but was almost exclusively that of association, as is only too often the case nowadays.

In the course of his lecture, Mr. Dent,—who said that his paper was based to a very large extent on the researches of Dr. Domenico Alaleoni,—described in detail a considerable selection of the *Laudi Spirituali*, which were afterwards sung by some ladies and gentlemen.

At the conclusion of the lecture Sir Hubert Parry, who was in the chair, moved a vote of thanks to Mr. Dent, remarking how greatly indebted the art of music was to men like him, with the ability and leisure to follow up lines of investigation in subjects which in themselves were not profoundly interesting, perhaps, yet were really of very great importance in arriving at a correct understanding of the causes of certain developments. Mr. Dent had thrown a great deal of light on a difficult and abstruse subject, regarding which most people knew very little.

## MUSICAL NOTES FROM ABROAD.

CAMILLE SAINT-SAËNS IN ROME.

At last we have had the visit of the great French master, originally promised for the month of January, and musical Rome has literally kept fête for a week. The veteran composer—who is in his eighty-second year—favoured us with two public appearances: one at the Costanzi Theatre, where he conducted his opera 'Samson and Delilah,' which was sung in French by the artists of the Paris Grand Opéra; and the other at the Augusteum, where he presided at the pianoforte at an orchestral concert, of which the programme—with one exception—consisted entirely of his own compositions.

'Samson and Delilah,' which was given for the first time at Weimar in 1877, is without doubt amongst the masterpieces of the French School. The work is unique as containing in itself, as it progresses, the evidences of a change of conception on the part of the author. The first Act in all its development and arrangement marks the original idea of Saint-Saëns to make an oratorio of the subject he has chosen, and the chorus has a proportionate importance. Having finished the first Act, however, the composer despaired of

continuing to develop his subject in the classic form, and, feeling the influence of Liszt, re-commenced his task with an entirely different conception. From the moment of the entry of Delilah we see the chorus abandoned and the music adapt itself to the freedom of the ordinary melodramatic action. This second Act is the finest, the most expressive, and the most virile of the three Acts of the Opera, being specially noticeable for the finely-balanced acoustic effects with which it abounds. The third Act is marked by the beautiful and elegant dances, which on this particular occasion were made additionally attractive by their being performed by an Indian, Mlle. Dourga.

It is nearly eleven years since the Opera was presented at Rome, but previous to the composer's visit it had already met with an enthusiastic welcome in the earlier part of the season, when it was sung in Italian. It is needless to say that on March 14 the Costanzi was crowded with the most select personages of artistic and aristocratic Rome. The success of the performance, and the wildly-enthusiastic welcome given to the veteran who directed it, left nothing to



be desired. The scene on the stage after the second Act, when quantities of flowers, and a huge wreath of laurel from the Press Association, were offered to the Master, evidently touched him deeply.

The cast included as Samson, M. Franz, who, although a Frenchman, is known to frequenters of Covent Garden as having sung there in the Italian Opera.

On the afternoon of Sunday, March 18, another ovation awaited Saint-Saëns at the Augusteum, which was also thronged by a great crowd of persons representative of intellectual Rome. Special interest was awakened by the announcement that the illustrious guest would preside at the pianoforte in person, and there was a lively curiosity to see in what manner an artist of so great an age would acquit himself. The result literally astonished those who did not already know Camille Saint-Saëns, and drew from all the audience unreserved thunders of applause. It is, indeed, not too much to say that the wonderful player showed an agility of fingering, a youthful freshness of touch, and an exquisite delicacy of expression that would be marvellous in an artist of any age. The programme was as follows:

1. Orchestra .. .. 'Heroic March' .. .. .
2. Pianoforte Concerto, No. 5, in F major .. .. .  
(Solo by the Composer.)
3. Pianoforte Solos :  
(a) Impromptu .. .. . Chopin  
(b) Minuet et Valse .. .. .
4. Fantasy for Pianoforte, with orchestral accompaniment, 'Africa'  
(Solo by the Composer.)
5. Orchestra and Organ : Third Symphony, in D minor .. .. .  
(The Composer at the organ.)  
(All the above compositions, except the Chopin items, are by  
M. Saint-Saëns.)

The last item was welcomed with particular interest as exhibiting to us the work of the composer in his capacity as one of the greatest of modern organists, and the successor of Lefebvre-Wély at the Madeleine. In this connection it is not out of place to recall the fact that to Saint-Saëns is due the reform in organ-building which has taken place in Italy within the last thirty years. The stimulus to this reform was a disgraceful fiasco which occurred on the visit of Saint-Saëns to Milan in 1880, to give a concert of organ music at the Royal Conservatory. Unfortunately the Master had not taken the precaution to inform himself beforehand of the sort of instrument upon which he was expected to perform, nor did anyone interested in the occasion think it necessary to do so. Consequently, Saint-Saëns found himself before an organ whose pedal-board was antique in form and limited in extent, whose action was the most noisy of tracker constructions, and whose combination action was beautifully simple, being in fact one unwieldy 'tiratutto.' His feelings may be imagined! He bravely attempted a performance, but had to declare himself worsted, and to the horror of the directors and the scandal of the audience ceded his place at the console to the usual operator, what time he went off to pour his woes into the sympathetic and stupefied ears of the Benedictine monk who was at that time vice-custodian of the Ambrosian Library, Dom. G. Amelli. From that conversation came the reform in Italian organ-building, for the Benedictine opened a vigorous campaign in the *Journal of Music* which he superintended. Later, with the aid of Remondini, of Genoa, he inaugurated a new periodical, *The Organ and the Organist*, which was entirely devoted to the reformation of the organ in Italy. The good fruit of this campaign is, perhaps, nowhere better shown than at the Augusteum itself, which for nearly eight years has boasted a magnificent organ, heard to splendid effect on this occasion in the accompaniment of the superb expression of the victory of Spirit over matter which is the basis of the third Symphony of Saint-Saëns.

A magnificent reception was given to the Master at the Augusteum, and afterwards the R. Accademia di St. Cecilia expressed a more intimate conception of his greatness by presenting to him the Gold Medal of Associateship.

On March 31, a concert of sacred music, on behalf of the Red Cross Society, was given in the Church of St. Ignatius at Rome, the University Church of the Pontifical Gregorian University, well-known to tourists as containing the artistic masterpieces of Andrea del Pozzo, and a place of

pilgrimage for all Catholic visitors because it contains the shrines of the youthful saints Aloysius and John Berchmans.

The scene in the Church was impressive to the last degree, and when the blinds were lowered and the great edifice was left in semi-obscurity, the solemnity of the occasion was enforced upon the attention of the large audience in a remarkable manner—an effect which was increased by the absence of any attempt at applause, that prosaic element which so often ruthlessly destroys the illusions created by place and circumstance.

The concert was directed by Alexander Vessella, the master whose magnificent efforts have achieved the reformation and elevation of instrumental music which recent years have witnessed in Italy. One day the story of that brave battle against the noisy, ear-racking, popular music that filled the programmes of Italian bands a few years ago will be written, together with the story of all the opposition of public authorities and private individuals, the malignity of the little men, and the envious plots of the place-seekers. Meanwhile, Vessella has won the battle, and is honoured throughout the country for his noble work for the cause of classic art.

The following was the programme:

1. Prelude on the theme of 'Quando Corpus morietur'  
( 'Stabat Mater' ) of Pergolesi .. .. . Van Westerhout
2. Lux Christi .. .. . Elgar
3. Symphonic-Poem, 'Redemption' .. .. . Franck
4. Corteo Funebre .. .. . Bossi
5. Inno di Gloria .. .. . Bossi
6. Preludio religioso .. .. . Rossini
7. Agnus Dei, Sanctus .. .. . Verdi

Amongst the highly aristocratic audience which thronged the sacred building were Her Majesty the Queen Mother of Italy, H. E. Cardinal Vannutelli (who was in England in 1908, a representative of the Cardinal Secretary of State), the Marchese della Chiesa, brother of the Pope, the Countess Cadorna, wife of the Generalissimo of the Italian forces.

#### MASCAGNI'S OPERA, 'LODOLETTA.'

The new opera of Mascagni, 'Lodoletta,' is now completed, and is in the hands of the publishers, the well-known house of Sonzogno. It will be performed for the first time towards the end of April. On March 18 the composer played the whole of the opera on the pianoforte in a private room of the Costanzi, in the presence of a select circle of intimate friends. Their judgment was entirely favourable, particularly as to the first and third Acts.

#### ARS NUOVA (THE 'NEW ART').

Amongst the criticisms of the 'new School' of music, the following, from the pen of Geoffrey Belloni, writing in the *Orfeo* of March 10, is worthy of note. He says:

What is this 'colour' of which we hear so much? Is it not to express in music the pictorial appearances of some scene, together with the sense-impressions awakened by them? But for this two things are indispensable, the knowledge, on the part of the hearer, of the scene itself, and on the part of the performer a superfine technical cunning and science which shall render the smallest impressions, and he must know how to adapt the music to the subject, particular for particular. It is clear that only a severely 'technical' audience will care for or appreciate music of this description, an audience which, instead of abandoning itself to any melodic or symphonic impulse, will remain coldly vigilant of the art of the musician. There is no more rapture: the composer has worked with a chisel, and we may admire the chiselling—that is unless, as sometimes happens, he chisels in the air.

Given the principle, it is easy to foresee the consequences. We shall have as many 'Schools' as there are technical processes to express the 'sensible' in music. So, lack of tone will suffice to give originality to a Schönberg, rhythmical uncertainty to make the glory of a Stravinsky, or the exasperation of one particular dissonance to constitute the programme of till another, Casella. But between one and the other there will be no true differences; for with all of them we are so much the nearer to materialism, and music, instead of being 'liberated from the slavery to the

drama,' is enslaved as never before. Art is free only when it has overcome and conquered technicality. Contemporary musicians seem to me to make a rich collection of the 'slang' expressions now in vogue. Instead of dominating the world, they suffer it; instead of impressing upon it the mark of their genius, they seem to register its every movement, as though they were so many seismographs! If they have a soul it is closed up in a materiality that is a prison, and they have forgotten that Art is a religion, demanding not only a technical conscience, but also a human conscience.

This seems to be the general impression created by the efforts of the new National Society (particulars regarding which were given in the April number of the *Musical Times*, p. 163), which has already given three of the six concerts announced. Certainly much work of merit has been presented at these concerts, but the opinion of the public on the whole is distinctly not favourable towards the new trend of composition which desires to label itself as 'national.'

LEONARD PEYTON.

#### 'LA RONDINE' OF PUCCINI.

According to the Milanese paper the *Corriere della Sera*, there seems to be some little unpleasant feeling regarding Puccini's newest opera 'La Rondine.' Leon Daudet, in the *Action Française*, continues a heated discussion against Gansbourg, the director of the Theatre of Monaco, accusing him of having had dealings with the enemy, directly or otherwise, to enable him to give the new opera, citing the original contract binding Puccini with regard to it to the Viennese publishers Eibenschütz & Berté, who had stipulated that the first performance should take place at the Carl Theatre in the Austrian capital. Daudet goes on to say that the original librettists were a Viennese doctor, Willner, and a certain Bodansky, whose auspices were later substituted by Adami, and asks if the latter can on his word of honour certify that the libretto of 'La Rondine' is entirely his. The effect of the present altercation has been that for the time being the new opera will not, as originally intended, be given at the Opéra-Comique in Paris.

#### MILAN.

An event of considerable importance is to be chronicled in the form of a new opera entitled 'Il Macigno' (The Boulder), after a libretto by Alberto Colantuoni and set to music by Victor De Sabata (aged twenty-five), the first performance of which took place on March 31 at La Scala.

The scene of action is the Sibillini mountains, which form part of the Appenine chain. Torrana is a village situated on a rugged, precipitous mountain, at the foot of which lies another village called Gajella. The inhabitants of the two villages are deadly enemies.

It is the festa of Saint Palazia, the protector of Torrana. The villagers are joyously preparing the celebration, when the news comes that the Gajellese have mockingly set fire to a crucifix standing within Torrana territory. The Torranese are indignant at the sacrilege, and send a challenge to Gajella to combat—'three scythes and three.' The three champions are chosen at Torrana; the general uproar dies down at the prospect of reparation; the villagers go off to Mass. Only Driada, the romantic beauty of the village, has lingered behind on the wonderful Alpine road. Suddenly she perceives Ibetto the Gajellese. He loves Driada, and defies the perilous ascent of the rugged cliff to speak with his beloved. Driada listens to the love he professes, and promises to be his.

The second Act opens with the lovers whispering sweet nothings to each other. It is dawn; Ibetto has come to fetch Driada: she says farewell to the village she is about to forsake, and descends the mountain with her innamorato to go to Gajella, where everything is ready for the wedding. Driada's flight is discovered by Lionetta, who immediately informs the village. The three chosen combatants are on the point of departing, when Martano, the lover rejected by

Driada, strikes upon the brilliant idea of loosing the enormous boulder hanging from the mountain top over Gajella, as an effective means of crushing out of existence the entire community. The proposal is received with shouts of approval. The sound of the church bells of Gajella ringing in anticipation of the marriage is stifled by the thundering noise of the boulder in its murderous onrush.

The third Act represents the ruins of the church: Ibetto and Driada are lying amongst them, mortally wounded; they are exchanging the last words of devotion.

There is sufficient field for dramatic effect in this libretto. Usually in opera individual passion is accentuated, but in the present instance the two protagonists do not receive much prominence; on the contrary, collective emotion is thrown into relief. Ibetto and Driada have been treated as incidental figures and are, as they lie dying amongst the ruins of the church, a symbol of human individual passion in contrast with collective passion, which is the dramatic force dominating the libretto.

De Sabata's chief endeavour has been concentrated in treating passion as felt by the populace. He has assembled great sonorous effects in his orchestra at certain points which to the lay mind are perhaps confusing in attaining a distinct perception. This, however, was intentionally invented in order to convey the impression of the enormity of collective human passion. In the labyrinth of scenic effects produced the eye supersedes the ear, and on many the musical impression was lost. The orchestration is extraordinary. The vocal parts are not always satisfying; however, the composer has moments of real melodic beauty, an original vein which is sure to develop as his mind matures.

The public was manifestly delighted with the opera; the success was immediate. De Sabata was called before the curtain frequently. He looks, and still is, quite a boy. The cast included Carmen Melis, the Sardinian soprano; Ulisse Lappas (tenor), who hails from Greece and is an artist to be relied upon; Danise (baritone), Giacomucci, and Dentale. The chorus showed an abundance of lung power. Maestro Panizza conducted admirably. The scenery was of the customary Scalgic beauty.

There is undoubtedly a noble conception of refined art prevalent in Sabata's music. It is typically Italian in its flowing, smiling, construction. He reveals a mind of exceptional and facile imagination, and moreover is an extremely clever instrumentalist. In his vigorous orchestration there is to be felt the vitality of his twenty-five years seeking an outlet for expression. Opinion is unanimous that there is every sign of Sabata becoming one of the greatest opera composers of the day. He was born of Italian parents at Trieste in 1892. In his early childhood he showed the most remarkable talent for music. At four years of age he could play the pianoforte intelligently, and he composed at six years an excellent Gavotte which he called 'The white cat,' the inspiration for which he drew from a white cat, living opposite his home, with one blue eye and the other green. At nine he entered the Milan Conservatoire, and there, under the direction of Maestro Saladino, he was initiated into harmony and counterpoint. At twelve he composed a work for orchestra, an Andante-Scherzo, which he conducted himself at the Conservatoire. At eighteen he wrote a Suite which was given at La Scala in 1911. Maestro Serafin conducted. At nineteen he left the Conservatoire a double gold-medallist, and was immediately offered the libretto of 'Il Macigno,' which he finished two years later. The outbreak of war retarded its production, and it was only lately foreshadowed that it was to be given this year at all. It will shortly be produced in America, where it should meet with a well-merited success.

E. HERBERT-CESARI.

The Rev. Dr. E. H. Fellowes has almost completed five additional volumes of his 'English Madrigal School,' and he expects to continue the scheme as far as vol. xxiv., including the three great Sets of Byrd (1588, 1589, and 1611), and the single Sets each of Lichfield, Ward, Tomkins, and Farnaby, followed by the two Bateson Sets, and those of Bennet and Kirby. It is to be hoped that Dr. Fellowes will receive adequate support to enable him to complete such an onerous task.

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## MUSIC IN PARIS.

Musical Paris has lately been more active than usual. Besides the already existing concerts we witnessed the re-opening of artistic centres that had been inactive on account of the war. The political barometer, which stands rather high for the Entente, may be in some degree responsible for this hopeful manifestation of life. It was, however, a torture to music-lovers to make a choice, seeing that on the same day and practically at the same hour the Schola, for instance, would give an audition of Bach's *Passion* according to St. John, and modern French music would be performed at the Conservatoire, while the Colonne-Lamoureux exhibited a mixed programme, and the Palais de Glace just at the same time offered the concert-going public an alluring D'Indy-Debussy Festival, 'the composers accompanying or conducting their respective works' said the poster. Not being endowed with the impossible gift of ubiquity, and greatly tempted by the phenomenal combination of these two musical poles of the modern French school, the present writer chose to venture into the Palais, determined to remain neutral in this disguised contest.

The vast hall of the Palais de Glace was crowded with the admirers of the two composers. The first part of the programme dealt with Vincent d'Indy's (1) 'Chant Elégiaque,' a trio for violin, 'cello, and piano; (2) 'L'Etranger,' scene from the second Act; (3) 'Poème des Montagnes'; (4-a) 'Clair de Lune,' (b) 'Lied Maritime'; and (5) Lied for 'cello.

I shall unveil no mystery by stating that d'Indy's music is not of easy comprehension for the non-professional listener. It is of unerring logical sequence, truthful and uncompromising like M. d'Indy himself. This high-priest of music is very jealous of the classical traditions, and is afflicted at every fresh departure from them. The purity of his style is immediately affirmed, as after the introductory bars of his 'Chant Elégiaque,' which along with the 'Poème des Montagnes' (composed in 1881) and his Lied for 'cello is symphonic in character, and would advantageously figure beside similar works of César Franck. The influence of Franck is, for the rest, apparent in d'Indy's earlier productions. 'L'Etranger,' a 'Musical action in two parts,' is d'Indy's throughout, score and libretto. It was given for the first time in Brussels, on January 7, 1903, and on December 4 of the same year in Paris. The work is much condensed, and would gain greater unity were it not for the hazy symbolism of the second Act. The Grand Duo, which was accompanied by the composer, is in the second Act. L'Etranger, the hero of the drama, hands over to Vita, a working girl whom he loves, an emerald which was originally in front of the vessel that carried the Saviour to the land of the Phœceans. Through it a righteous man can command the seas and the winds. A dialogue starts between Vita and the sea. Voices accompany the music, and the effect is a gradually swelling stream of grandiose harmonies which forebode something awesome. The invocation to the sea and Vita's oath of love and fidelity are expressed with great precision by M. d'Indy's music. The roaring of the winds and the threatening billows are also impressively pictured, and the effect of the treble combination of voices, music, and the cortège of irresponsible and mighty elements of nature,—the sea and the winds,—produces a most happy symphonic climax.

The dramatist persona of the author of *Symphonie Cevenole* are thoughtful, mysterious, and superhuman. L'Etranger is a superman, or at least an aristocrat like d'Indy himself. Would that account for the reserved attitude of the democratic public of Paris for the composer's dramatic works? It is indeed music that has moral character and is designed to educate humanity. It does not appeal so much to sentiment and sense as to the intellectual faculties. It was therefore little to be wondered that the second part of the programme, devoted to M. Claude Debussy's works, was more freely applauded.

The 'Danse Sacrée,' performed around a garlanded bust of Venus of Milo by three maiden in classic Greek attire, provoked enthusiastic cheers. Played by a small string orchestra, it was frail, sober, and of a primitive earnestness appropriate to a sacred dance of those mythical times. In exquisite contrast with it was produced 'Danse profane,' of a livelier rhythm and sylvan character, suggestive of the Idylls of Theocritus. The second Arabesque was also danced.

These interpretations of music by dancing and expression, regulated by Madame Ariane Hugon, of the Opéra, found great favour because of their joint appeal to many senses and the composite æsthetic effect on our decorative and musical perceptivities. The 'Première Arabesque' was interpreted by the harp, without any dancing.

Three pieces for pianoforte, (a) 'Ce qu'a vu le vent d'ouest,' (b) 'Soirée dans Grenade,' and (c) 'L'Isle joyeuse,' gave us the opportunity of admiring M. Debussy's sensibility and power of colouring. In the 'Soirée dans Grenade,' with its languorous Oriental motive, we saw as in a kaleidoscope sunny Spain with its glories of yore, the passionate temperament of its people, and a dim evocation of mauretan influences now indelibly stamped on the Spanish soul. The composer could not have entrusted his Three Pieces to better hands than those of the talented Spanish pianist, M. Ricardo Viñes.

Out of the five melodies ('L'Enfant Prodigue,' 'Mandoline,' 'Romance,' 'Le temps a laissé son manteau,' and 'Noël des enfants qui n'ont plus de maison'), it was the last named that obtained the biggest success. It was encored twice, and for good reason. It is Christmastide. Homeless little children, the enemy having sacked or occupied every house, sing their misery very pathetically: 'Nous n'avons plus de maison, les ennemis ont tout pris, tout pris, tout pris!' How actually and how simply Debussy paints the homeless children's trials. He has a marvellous power of adaptation to all ages and circumstances. He is as much at home with the Pagan world of expression as with the mediæval and, especially, the modern one. The Prelude 'À l'après-midi d'un faune,' the 'Martyre de St. Sébastien,' and 'Pelléas,' are some of the aspects of this manifold personality. On the other hand, his mastery of the classic art prevents him from falling into extravagance, as do some of his ultra-modern Russian confères.

His string Quartet, which sealed the Palais de Glace Festival, is a monumental work deserving comparison with Beethoven's last Quartets in conception, severity of style, and construction. Had Debussy but written that work alone he might claim to be one of the leading exponents of contemporary French music, a title which he deserves on so many grounds.

PÉTRO J. PÉTRIDIS.

The *Times* (of March 26) records a recent performance of César Franck's 'Rédemption,' his setting of Psalm cl., and the Te Deum by Berlioz, at a concert given at the Trocadero. 'The lights were turned low, and except for the stage the theatre was in semi-darkness. . . . The prevailing tone of the assembly was a uniform monotony of deepest black. Rachel was mourning for her children, and Paris inarticulately longing and praying for the delivery of France and Europe from the nightmare of war. Hardly any piece of instrumental and vocal music could have been more in tune with what they were feeling than Franck's "Redemption."'

## TRINITY COLLEGE OF MUSIC.

## APPLICATION FOR A CHARTER.

In a previous number p. 168 we reported the hearing before a Court of the Privy Council of an application made for a Charter by Trinity College of Music, of London. The Court met again on March 28, and after hearing arguments for and against the proposal it was decided not to grant the petition.

## STUDENTS' CONCERT.

The Students' Orchestral Concert, given at Queen's Hall on March 30, was found agreeable to the large audience assembled. Miss Catherine E. O'Brien displayed excellent capacity in Rimsky-Korsakov's Pianoforte Concerto in C sharp minor, the lad Joseph Coleman played Paganini's Violin Concerto in D with astonishing brilliance, and Miss Irene E. Francis sang Elgar's beautiful song 'The Poet's Life' with much charm and sympathy. Other items of the programme were Beethoven's seventh Symphony, a Suite for Flute by Godard, Op. 116, played by Miss Lilian B. Cook, and the 'In Memoriam' and 'Jubel' Overtures. Mr. Sachse conducted.

### CARNEGIE UNITED KINGDOM TRUST: THE MUSIC-PUBLICATION SCHEME.

We are informed that the following works (arranged in alphabetical order) have been selected by the Trustees for publication:

E. L. Bainton	...	Symphony for Contralto Solo, Chorus and Orchestra, 'Before Sunrise.'
Granville Bantock	...	Symphony, 'Hebridean.'
Rutland Boughton	...	Opera, 'The Immortal Hour.'
F. Bridge	...	Symphonic Suite, 'The Sea.'
H. Howells	...	Pianoforte Quartet in A minor.
Sir C. V. Stanford	...	Opera, 'The Travelling Companion.'
R. Vaughan Williams	...	Symphony, 'London.'

The adjudicators report as follows:

'The number of works sent in reached a total of 136, and covered a very wide range of style and aim. Those which have been recommended for publication are such as would do honour to the music of any country in Europe. While these works are of great and outstanding merit, there are others which are marked by real talent and mastery of resource and technical equipment. To those who care for the progress of British music this is an especially encouraging symptom. It has long been known that this country possesses some eminent musicians who could meet on equal terms their contemporaries in other nations; it is a further source of gratification that artists of lesser genius are playing their part and preparing, by free experiment in many fields, for the advent of future masters in the generations to come. As was natural, some of the works submitted were worthless, some were careful academic pieces of writing which lay outside the limits of the present scheme, others again showed promise but were not yet mature enough to fulfil their purpose. But after works of these kinds had been eliminated, so much original and striking work was sent in that the adjudicators, who, as it is, have recommended that the list be increased from six to seven, could have considerably extended the number without in any way discrediting the award.'

The Trustees are much gratified that the scheme has proved such a success and that composers of all standings have welcomed the opportunity offered them. In order to spread as widely as possible the opportunities offered by the scheme, it has been decided that no composer who has had a work published in any year shall be eligible for a similar award in the next succeeding year.

We may look upon this announcement as the first 'rare and refreshing fruit' of the scheme we discussed in our December number, page 552. The anonymous adjudicators have at least catholic tastes. It now remains to be seen whether the provision of scores, and, we presume, band parts, will stimulate the giving of performances, and whether the public will do their part when the time comes. As to this, it is easier to bring the water to the horse—if we may so put it—than to make him drink. It will be observed that, so far, no hitherto unknown composer has been discovered by the Scheme. This may mean that in these times no composer of outstanding merit is forced to hide his light under a bushel, or it may mean that the spring has temporarily run dry. Mr. Howells is the youngest of the group. He is still a student at the Royal College of Music, where his abilities have been recognised.

### THE BACH CHOIR AT WESTMINSTER ABBEY.

This choir sang Palestrina's 'Stabat Mater' and a number of anthems and motets by English composers, most of which were unaccompanied, on March 30. Dr. Hugh P. Allen conducted, and Sir Frederick Bridge was the organist.

### ROYAL COLLEGE OF MUSIC.

The following awards have been made by the Directors and Board of Professors at the Royal College of Music for the Easter term: Council Exhibitions—Dorothea M. Christison (violin), £10; Kathleen E. B. Connors (pianoforte), £8; Dorothy Hastwell (singing), £10; Winifred L. Hill (cello), £8; Elizabeth H. Powell (pianoforte), £8; Mary Trevelyan (organ), £8; Charlotte Holmes Exhibition (£15)—Margery Newborn, A.R.C.M. Director's History Essay Prize—Emmeline Wynne Associated Board Exhibitioner; George Carter Scholarship—Renewed for one year to James E. Wallace, A.R.C.M.; Gowland Harrison Exhibition (£40)—Nancy F. Phillips, A.R.C.M. (violin); Close Scholarships—Royal Amateur Orchestral Society—Leonard S. Sadgrove (violin); S. E. Palmer (Berkshire) Scholarship—Catherine Campbell (pianoforte), for one year; Kent Scholarship—Doris Q. Dent (singing); *proxime*, Winifred F. Kent (violin); Liverpool Scholarship—Muriel E. Herbert (composition).

The thirty-third annual general meeting of the Corporation was held at the College. Mr. Montague Muir Mackenzie, who presided, explained that he did so in the absence of Prince Christian, their president. The following presentations were made: The Challen gold medal for pianoforte playing to Kathleen I. Long, A.R.C.M. (Pringle Scholar); the gold medal presented by the Raja Sir Surendro Mohan Tagore, of Calcutta (in commemoration of the marriage of King George and Queen Mary), for the most generally deserving pupil of the year, to Dora Garland, A.R.C.M. (Wilson Scholar); the John Hopkinson gold medal for pianoforte playing to Irina Meyrick (student), and the John Hopkinson silver medal for pianoforte playing to Kathleen M. Cooper (scholar).

### MISS TESSIE THOMAS.

#### A NOTABLE YOUNG VIOLINIST.

The appearance of this young player must be accounted one of the most remarkable events of the season. Rumour had spoken very highly of her powers, especially in view of her youth—she is, we believe, nearly seventeen years of age. Miss Thomas is the daughter of Mr. Oscar Thomas, who was the conductor of an orchestral society at Neath, and her mother, who is a well-known local musician, was her first teacher. The interest of a kind patron enabled her to study for five years at Budapest, under Prof. Hubay.

A bold programme was devised for her London debut. At the first concert, given at Queen's Hall on March 27, she played the Mendelssohn and the Elgar Concertos. Her technique and reading of these works at once established her reputation. Her tone is beautiful if not always big enough, her phrasing shows the natural artist, and her intonation is excellent. It was also obvious that she has that peculiar, indefinable, subtle rhythmic intuition that cannot be taught, although it can be learnt by the gifted. We understand that Mr. W. H. Reed had coached Miss Thomas in the Elgar work. He conducted all the items of the programme except the Elgar Concerto, which was conducted by the composer.

The second concert, which was given only six days later, again severely tested the young violinist's powers. This time she played the Tchaikovsky and the Brahms Concertos. The former work was brilliantly performed, and if the deeper and more exacting Concerto was not interpreted so impressively as it can be, the performance was a very high grade one that revealed many of its beauties, and it exemplified the player's extraordinary technical skill. Mr. Reed conducted. Miss Thomas played all four Concertos from memory.

The London Symphony Orchestra (which Mr. Reed leads) assisted, and played with skill and sympathy. One of the numbers was two orchestral pieces, (a) 'Cambrian Romance' (from Cambrian Suite), and (b) 'Will o' the Wisp,' by Mr. Reed. The former at least should surely be heard often. It is engaging and tuneful. The audiences were large and demonstrative. Wales has good reason to be proud of its daughter.

The library of the late Dr. W. H. Cummings will be sold by auction at Sotheby's on May 17-24. The catalogue is a remarkable one. The library is especially rich in old music and Handel relics.

## Beyond.

PART-SONG FOR MIXED VOICES.

Words by EDWARD LOCKTON.

Composed by C. LEE WILLIAMS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Larghetto.*

SOPRANO. *p* I know not where, . . but some-where far a - way, . . . There *mf*

ALTO. *p* I know not where, but far, far a - way, . . *mf*

TENOR. *p* I know not where, but some-where far a - way, . . . There *mf*

BASS. *p* I know not where, . . but far, far a - way, . . *mf*

ACCOMP. *p* *(For practice only.)* *mf*

*Larghetto. ♩ = 66.*

lies a gar-den where tired hearts may stray, . . Where shadows are

There lies a gar - den where tired hearts may stray, . . Where shad - ows are

lies . . . a gar - den where tired hearts may stray, . . Where shad - ows are

There lies a gar - den where tired hearts may stray, . . Where shad - ows are

*p*

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not, where no tears can be, . . Where life's vain dis - cords end . . in

not, where no tears can be, . . Where life's . . vain dis - cords end in

not, where no tears can be, . . Where life's vain dis - cords end . . in

not, . . Where no tears can be, Where life's vain dis - cords end . . in

This system contains four vocal staves and a piano accompaniment. The vocal parts have lyrics: 'not, where no tears can be, . . Where life's vain dis - cords end . . in'. The piano part is in the lower register, providing harmonic support. Dynamics include *f* (forte) and *mf* (mezzo-forte).

har - mon-y, where life's vain dis - cords end in har - mon-y.

har - mon-y, where life's vain dis - cords end . . in har - mon-y.

har - mon-y, where life's . . vain dis - cords end . . in har - mon-y.

har - mon-y, where life's vain dis - cords end . . in har - mon-y.

This system continues the vocal and piano parts. The vocal parts have lyrics: 'har - mon-y, where life's vain dis - cords end in har - mon-y.' The piano part continues with harmonic accompaniment. Dynamics include *mf* (mezzo-forte) and *p* (piano).



*dim.*  
*pp* I know not where, but somewhere far a - way, . . . There lies a

*dim.*  
*pp* I know not where, but somewhere far a - way, There lies . . . a

*pp dim.*  
 I know not where, but somewhere far a - way, There lies . . . a

but far, far a - way, There lies a

*dim.*  
*pp*

*dim.*  
*p* shel - tered har - bour bay, Where ships may an - chor, where sails . . . are

*p* shel - tered, qui - et harbour bay, Where ships may an - chor, where sails are

*dim.*  
*p* shel - tered, qui - et har - bour bay, Where ships may an - chor, sails are

*dim.*  
*p* shel - tered har - bour bay, Where ships may an - chor, sails are

*p* *pp* *p*

*Poco animato.*

furl'd, Be-yond the storm and tu-mult of the world, be-yond the

furl'd, Be-yond.. the storm and tu-mult of the world, be-yond the

furl'd, Be-yond.. the storm and tu-mult of the world, be-yond.. the

*Poco animato.*

storm and tu-mult of the world..

storm and tu-mult of the world..

storm and tu-mult of the world.. Fight on, my heart,

storm and tu-mult of the world.. Fight on, my heart,

*ff colle voci.*

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*Adagio.*  
*pp*

fight on, my heart, and when the bat - tle's won, Lie down in

*dim.*

fight on, my heart, and when the bat - tle's won, Lie down in

*pp* *p dim.*

fight on, my heart, and when the bat - tle's won, Lie down in

*pp* *p dim.*

fight on, my heart, and when the bat - tle's won, Lie down in

*Adagio.*  
*pp* *p dim.*

*rall. e dim.* *a tempo.*

peace be-neath the set-ting sun, . . And reap the har - vest of these

*rall. e dim.* *a tempo.*

peace be - neath the sun, And reap the har - vest of these

*rall. e dim.* *pp* *p a tempo.*

peace . . be - neath the sun, . . And reap the har - vest of these

*rall. e dim.* *pp*

peace . . be - neath . . the sun,

*rall. e dim.* *pp* *p a tempo.*

tron - bled, years, And rest . . . . . at last . . . be .  
 trou - bled years, . . . . And rest . . . . . at last . . . be .  
 trou - bled years, . . . . And rest . . . . . at last . . . be .  
 And rest . . . . . at last . . . be .  
 - yond this vale . . of tears. . . . .  
 - yond this vale . . of . . tears, be - yond this vale of tears. . . .  
 - yond this vale . . of tears, be - yond this vale of tears. . . .  
 - yond . . . this vale . . . . of tears. . . . .  
 - yond . . . this vale of tears. . . . .

Musical notation includes treble and bass staves with piano accompaniment. Dynamics include *p*, *pp*, *dim.*, and *rall.*.

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## London Concerts.

### ROYAL ALBERT HALL.

ROYAL CHORAL SOCIETY, GOOD FRIDAY.

'The Messiah' drew one of the largest audiences that have ever assembled in the tremendous auditorium. It is wonderful that this oratorio is still a fascination to a large section of the concert-going public. For one thing everybody knows that the Royal Choral performance is certain to be a good one. With such artists as Madame Agnes Nicholls, Madame Kirkby Lunn, Mr. Alfred Heather, and Mr. Robert Radford, and such experienced choralists, adequate interpretation is beyond a doubt. Sir Frederick Bridge conducted.

### QUEEN'S HALL.

M. Benno Moiseiwitsch gave a memorable Chopin recital on March 31. He played the four Ballades, the twenty-four Preludes, and the B minor Sonata. We have not heard a more enjoyable pianoforte performance this season: the playing was so masterful, and the dynamic effects were so finely controlled. We were glad to see such a large audience.

### QUEEN'S HALL ORCHESTRA.

On March 24, notable items in a very long programme were the aria 'Printemps qui commence'—performed by Madame Marguerite d'Alvarez, who also sang 'Voce di donna' (Puccini)—and the Brahms Concerto in A minor for violin and cello, finely played by the Misses May and Beatrice Harrison. A novelty was 'Evocation' (No. 1) for Orchestra, 'Les Dieux dans l'ombre des Cavernes,' by Albert Roussel. It is supposed to express the feelings inspired by the contemplation of indistinctly seen figures of deities carved in rock in caves. The music is duly sombre, but here and there it rises to a sort of frenzy. On the whole the impressionism of colour is clever, but all the same the music does not greatly impress. Sir Henry Wood conducted.

A 'Parsifal' programme, with Miss Carrie Tubb as singer, distinguished the concert given on Good Friday. The question whether any German music is wanted just now was decided by the presence of an overwhelming audience, and many were turned away. The 'Star-Spangled Banner' was played at the end. Queen Alexandra was present.

The last concert of the season was given on April 21. It was conducted by Mr. Landon Ronald, in the absence of Sir Henry Wood, owing to indisposition. Rachmaninov's E minor Symphony, Op. 27, was on the whole well received. It has many beautiful moments, but the first movement does not avoid monotony of style. Pachmann played Chopin's F minor Concerto in his own fascinating manner. But it is easier to appreciate his rare skill if one avoids looking at him. His antics distract the mind from the music. Tchaikovsky's Theme with Variations, from Suite No. 3, in G, was a finely-played item. As a last 'turn' in the programme, M. de Pachmann played solos—we cannot say how many. He is an amiable man.

### WIGMORE HALL.

On March 22 Mr. Boris Lensky sang in four languages. His style is very attractive and highly finished.

On March 28 Miss Kimpton gave another of her excellently arranged 'Amateurs' Orchestral Concerts. The chief work in the programme was Arthur Somervell's 'Thalassa' Symphony, which is one of the best exemplifications of the gifts of the composer.

### ÆOLIAN HALL.

Mr. Mark Hambourg gave a Beethoven recital on March 31. He played the Sonata, Op. 111, and was joined by Messrs. Defaux (violin) and Doehaerd ('cello) in the Op. 97 Trio.

The Oriana Madrigal Society was in excellent form on March 26. Gibbons, Parcell, Weelkes, Dowland, Morley,

were the ancients represented. Loeffler's choral ode, 'For one who fell in battle,' is an American's tribute, written, we believe, soon after the Civil War. It is fairly impressive. An 'Elegiac' Trio, for flute, violin, and harp, by Arnold Bax, was a feature. Mr. Kennedy Scott conducted.

A large audience was attracted on April 14, to hear Mr. Albert Sammons and Mr. William Murdoch perform three Sonatas for violin and pianoforte. The first was the charming Beethoven Sonata in F, Op. 34. The second item was a quasi-novelty. It was a MS. Sonata in D minor by the late S. Coleridge-Taylor, which, it appears, was composed before 1898, because in that year it was produced by Mr. Ernest Fowles. It is a melodious and generally attractive work which, now that it has been revived by such a fine performance as it received on this occasion, will be heard again and again. The third Sonata was that by John Ireland, which not long ago was awarded a prize. It made a great impression on its first performance, which increased familiarity served to strengthen. It is a serious art work; sometimes it has even a tragic note. The last movement does not so far seem up to the high standard of the middle movement: especially one notes a theme here that in such surroundings seems comparatively trivial.

### STEINWAY HALL.

Mr. de Lara's 'All British Concert,' given on April 19, included an 'Ave Maria' for female voices with accompaniment by the organ, violins, and a harp. The vocal parts were sung by the 'Prima Donna' Choir. The work is pleasingly melodious. Miss Margaret Dempse sang two Madonna songs by Miss Morfydd Owen, a talented composer.

Miss Olga Haley, who made highly favourable appearances earlier in the season, gave another vocal recital on March 30. She has gifts of voice, shows considerable culture and taste, and she vocalises adroitly. Probably she will be able later to sing with more intense and arresting expressiveness. The programme on this occasion was mainly foreign. Mrs. Haley accompanied with fair sympathy, and Mr. Sydney Brooks played 'cello solos.

The last concert of the thirty-first season (738th concert) of the South Place Sunday Popular concerts was given on March 25. Beethoven's Septet, Op. 20, and Schubert's Octet, Op. 166, were the instrumental items, and Miss Helen Henschel sang British and French songs.

The South Place String Orchestra gave its twenty-second orchestral concert on Sunday, April 1. Mr. Richard Walthew conducted. Parry's 'Lady Radnor Suite,' and Elgar's Serenade, Op. 20, were welcome items. The 'Symphonie Spirituelle,' Op. 38, by Asger Hamerik, was another selection. Mr. John Saunders played the solo in Bach's Concerto in E major for violin and strings.

The 'Twilight Concert of Eastern Songs' given by Madame Khourshed de Râvalieu at Leighton House on March 29 was attended by a large and appreciative audience, who were fascinated by the wonderful picture, expressing the spirit of the East, as well as by the weird and unfamiliar music. The singing of Madame de Râvalieu, who is an accomplished artist from The Hague, was wonderfully characteristic, and the languages of Persia and Hindustan, including Urdu, Hindustanee, and Indi were heard in folk-song, war-songs, wedding and lullaby-songs, and love ditties, as well as in the beautiful music of the temple, in praise of Shiwa and Krishna, and of the prophet Mohammed. The picture-group, in gorgeous raiment, consisted of Madame Khourshed de Râvalieu, seated in the foreground, and Mohammed Ali Khan (who performed on the dilruba, a large instrument played with the bow, with a quality somewhat like the viola da gamba), Maheboob Khan (seated, playing the tabla, the almost toneless Indian drum), and Mushrafi Khan (with an instrument more resembling the

zither, called the sitar). In spite of the scanty accompaniment and the restricted compass, and the use of the untempered scale (or what seemed so to English ears), the music, which was admirably presented, had a great and growing charm. It is to be hoped that Madame de Ravalieu will be encouraged in her efforts to bring to us the little-known music of our Eastern brethren.

The Great Western Railway Musical Society gave its thirtieth concert at Paddington on April 19. The programme included 'The Deacon's Masterpiece or The wonderful one-hoss shay,' a humorous ballad for chorus and orchestra by Percy E. Fletcher. Miss Lillian Coles, Miss Gertrude Higges, Miss Doris Houghton, and Miss Kathleen Long were the solo performers. Mr. W. R. Palamountain accompanied, and Mr. H. A. Hughes conducted.

One of the most highly appreciated entertainments given in connection with the London Exhibition at Ashburton Hall, Red Lion Square, was that supplied by the Misses Chaplin, who specialise in the performance of Elizabethan and 18th century French music, given on the old instruments (harpsichord, viola d'amore, viola da gamba).

The Carl Rosa Opera Company will begin a season of operas in English at the Garrick Theatre on May 3. The repertoire announced is a very attractive one. It includes two Mozart Operas, 'The Magic Flute' and 'Figaro,' and 'Carmen,' 'Butterfly,' 'Faust,' 'Aida,' and 'Tales of Hoffmann,' are other operas in the list. Mrs. Carl Rosa is to co-operate with Mr. Van Noorden in the management. Best wishes for success!

## Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

### BIRMINGHAM.

Most of the important concerts of the season have now been given, and the only great event in prospect is the return visit of the Beecham Opera Company, which occurs on the 14th of this month and will again be extended over a fortnight. During its stay the Company will practically stage the same operas as previously, with the addition of Bizet's 'Fair Maid of Perth,' Mozart's 'Magic Flute,' and 'Cavalleria Rusticana,' 'Pagliacci,' and Puccini's 'La Tosca.'

The customary Terminal Concert in connection with the Midland Institute School of music (orchestral class) was held in the large Lecture Theatre on March 19, but contrary to the usual procedure compositions written for strings only were included in the programme, the old masters being represented by a Fantasia for Viols, No. 1, by Orlando Gibbons, a Suite of Little Pieces by Giles Farnaby, and a Concerto No. 5, in B flat, by Charles Avison. Of modern composers Elgar's exquisite Serenade in E minor, Op. 20, was by far the most beautiful and appealing given during the evening, the other compositions comprising a Pastorale by Clifford Roberts, Coleridge-Taylor's 'Novellette' in A minor, No. 3, and Valse, Op. 20, and William J. Fenney's Romance, 'In the Woods,' Op. 13, No. 2. The best-executed piece was Elgar's poetical 'Serenade,' which was a delight to listen to, especially the excellent Larghetto. The performers maintained on the whole an excellent tone-balance, under the conductorship of Prof. Granville Bantock and William H. Harris, the former directing three and the latter four of the seven items on the programme.

The third and last of Mr. Richard Wassell's three Orchestral Concerts was given at the Town Hall on March 21, the guest of the evening being M. Arthur de Greef, the Belgian pianist, whose wonderfully characteristic performance of Grieg's Pianoforte Concerto in A minor, and Liszt's 'Hungarian Fantasia,' both finely

accompanied by the orchestra, created a great sensation. Mr. Wassell has now justly attained at Birmingham a high position as an earnest and gifted *chef d'orchestre*, and under his excellent baton the orchestra gave, in addition to the accompaniments of the Concerto and the Fantasia, Beethoven's Symphony No. 5, in C minor, and Wagner's 'Meistersinger' Overture. M. de Greef also appeared as conductor, directing with success his own effective transcriptions of four Flemish folk-songs.

The Birmingham Choral and Orchestral Association's last concert of the season was given in the Town Hall on March 24, and was of a miscellaneous character. Mr. Joseph H. Adams, the conductor, provided a too-general programme, on account of which some orchestral items had to be omitted owing to the lateness of the hour. Rossini's Overture, 'William Tell,' Wagner's Prelude to 'Tristan and Isolde,' and the conductor's own Miniature Suite for orchestra, 'Swiss Scenes,' constituted the principal orchestral contributions. The dainty and lyrical Suite received the best performance. The choir gave an artistic interpretation of Elgar's always welcome part-song, 'Weary wind of the West,' and quite an exhilarating exposition of Percy E. Fletcher's polyphonic choral rhapsody on Welsh airs. A pleasing interlude was Mr. Arthur Cooke's remarkably brilliant performance of Mendelssohn's G minor Pianoforte Concerto. He also played his own captivating 'Staccato Caprice.' The solo vocalists were Miss Mary Whitfield and Mr. Arthur Jordan, both artists being in excellent form.

The series of five Chamber Concerts by the Birmingham Chamber Concert Society concluded on March 27 with a concert given at the Royal Society of Artists' Exhibition Room by the Catterall String Quartet. The novelty was Ravel's String Quartet in F major, a work of remarkable craftsmanship, full of fancy and dainty colouring, recalling Eastern devices. The performers united in giving a performance of extreme delicacy and beauty of tone. Dittersdorf's String Quartet, already given a short time ago, was again performed by special request. The chief work of the evening, however, was Schubert's String Quintet in C major, Op. 163. It is certainly a remarkable composition, and was excellently interpreted by the Catterall combination, plus Mr. Harry Stanier as second 'cello.

The fourth and last Birmingham Symphony Orchestra Concert of the current series was given at the Town Hall on March 31, under Mr. Julian Clifford. The programme was strictly of a popular character, containing Gounod's March from 'La Reine de Saba,' 'Valse Triste' by Sibelius, the Valse from Tchaikovsky's 'Eugène Onegin,' Liszt's descriptive Overture 'Robespierre,' Elgar's Suite from 'From the Bavarian Highlands' (three movements), and Rossini's Overture, 'Semiramide.' The 'Valse Triste,' of which Mr. Clifford seemed to have made quite a musical poem, was beautifully played. The audience appeared so delighted that a repetition had to follow. Miss Dorothy Silk sang Max Bruch's great dramatic scena 'Ave Maria' in a truly impressive manner. Pianoforte solos were given by the Russian pianist, Mlle. Maria Levinskaja, a performer gifted with a touch of extreme delicacy and whose technique is of the highest development. She was especially successful in four Russian pieces by Balakirev, Rebikov, and Arensky.

The New Philharmonic Society gave a vocal and instrumental concert at the Town Hall on April 2, the chief attraction being the violinist, Miss Daisy Kennedy. All the other artists were of this city, and included Miss Marie Rowe, Miss Vera Horton, Mr. Herbert Simmonds, and Miss Winifred Browne (pianoforte). Mr. G. H. Mantel accompanied.

The Midland Musical Society once more chose Gounod's 'Redemption' for its annual Good Friday Concert, given in the Town Hall before a large audience, under Mr. A. J. Cotton's conductorship. Orchestra and choir were in excellent form, ably supported by Mr. C. W. Perkins at the organ. The soloists—Miss Marie Rowe, Miss Marie Boughton, Madame Elsie Palmer, Mr. John Mount, Mr. Sidney Stoddard, and Mr. Herbert Simmonds—comprised an artistic array of principals.

During Holy Week a daily performance of Bach's 'St. Matthew's Passion' was given at the Repertory Theatre, under Mr. Appleby Matthews's conductorship and with much artistic success, by a small choir and string orchestra, admirably supported by the solo artists, Miss Dorothy Silk

great sensation in Birmingham and the addition to the repertoire of the Prince of Wales Theatre, its repertory comprising 'Tales of Hoffman', 'Faust', 'Madame Butterfly', 'Carmen', 'Maritana', 'Trovatore', and 'The Magic Flute,' the latter being a new revival. These operas were given with excellent principals.

## BOURNEMOUTH.

The Winter series of Symphony Concerts is now rapidly drawing to its close, and by the time these lines are in print the end will be at hand. Mr. Dan Godfrey's still unsatisfied spirit of enterprise in the matter of programme-making has kept us well abreast of modern musical art, the most distinguishing feature of the 1916-17 season being undoubtedly the prominence given to recently-composed pianoforte concertos. Unquestionably the season has gained largely in distinction through the performances of the Scriabin and Delius Concertos, the example composed by that extremely talented Belgian pianist and composer, Mlle. Juliette Folville—a work that is to be heard again before the season closes—and Sir Charles Stanford's remarkably fine Concerto, which, by the way, is still denied to the always long-suffering London public.

To the above list, moreover, must be added the specimen composed by Cyril Scott, which was played at one of the most recent of the Symphony Concerts. The writer has intentionally detached this from among the foregoing Concertos, because he is sorrowfully of the opinion that its production at these Concerts has not shed much lustre upon that series. If discordance, extravagance, and ugly eccentricity are to be the characteristic qualities of the 'music of the future,' without a doubt a special niche will be reserved for the Scott Concerto. To speak of it, as some do, as revealing a near kinship to Debussy is to parallel the error which exalted the late Max Reger to a position closely approaching the immortal John Sebastian Bach. Mr. Cyril Scott, by playing his own music, certainly placed it in its best light, and no small measure of applause was evoked, but whether this was due to any real appreciation of the work or as a tribute to Mr. Scott's very charming playing, is of course impossible to decide. For ourselves, we only regret that the composer's unmistakable talent as disclosed in a very large number of delightful songs and smaller pianoforte pieces should have expressed itself in the manner of the Concerto. In passing, we would add that Mr. Scott's genuine musical gifts were revealed to the full at a recital of his compositions which he gave in conjunction with Miss Jean Waterston, a most artistic singer, on the day prior to his Symphony Concert appearance.

Before speaking of a few of the works recently revived, we would mention the names of the remaining soloists at these Concerts, namely, M. Emil de Vlieger (Violoncello Concerto by Haydn), Mrs. Alexander Fachiri, *née* Adila d'Aranyi (two movements from Mozart's Violin Concerto in A), and Mr. Rowsby Woof (Violin Concerto by Brahms), all of whom were successful, especially Mrs. Fachiri, who, appearing in place of Miss Craigie Ross, a well-known Bournemouth pianist who was too ill to play, captivated all by her splendid performance. The results of six months' active co-operation on the part of Mr. Godfrey and the members of his Orchestra have been very apparent in the excellent ensemble attained in several recent performances, notably in the 'Good Friday' music from 'Parsifal' (Wagner), Rachmaninoff's exacting E minor Symphony, and the 'From the New World' Symphony by Dvořák. Almost as sound were the interpretations given of the following items: 'The Barber of Bagdad' Overture (Cornelius), the tone-poem 'Stenka Razin' (Glazounov), the Introduction to Act 3 of 'Lohengrin' and 'The Mastersingers' Overture (Wagner), the 'Fingal's Cave' Overture (Mendelssohn), and Moussorgsky's Fantasia, 'Une Nuit sur le Mont Chauve.'

First-hand information about the 'Monday Special' Concerts is impossible to give, but we understand that they have been well up to the standard, the audiences however tending to be small.

The last concert of the season of the combined Municipal Choir and Orchestra brought nothing fresher to a hearing than Mendelssohn's 'Elijah,' but in these days we must not expect too much. The choral singing and the orchestral playing were both of very good quality, and the enterprise may be accounted a success. Miss Emily Breare, Miss Dilys Jones, Mr. Joseph Cheetham, and Mr. Herbert Brown were capable exponents of the solo numbers, although unfortunately a good deal of the music seemed to lie a little too high for the last named. Is it to be our lot, it may be asked, ever to hear again a really satisfying interpretation of 'O rest in the Lord'? Two performances of the oratorio were given, that in the afternoon being conducted by Mr. Thomas J. Crawford, the exceedingly able chorus-master, and in the evening by Mr. Godfrey.

Among the many miscellaneous music-makings, space will only permit of passing reference to Madame Clara Butt's concert, which drew an immense audience, to the third visit this year of M. Leo Strockov, whose violin playing is always agreeable, and to a highly-pleasurable song recital by Mr. and Mrs. Albert Mallinson, both of whom are genuine artists in their particular departments.

## BRISTOL.

The Lord Mayor of Bristol's Hospital Fund will benefit to the extent of about £200 by a concert held at the Bristol Hippodrome on Good Friday. The arrangements were made by Mr. Henry Raymond, the manager, and every seat was booked. It was a programme of admirable variety and quality. Miss Felice Lyne, and the distinguished pianist, Miss Adela Verne, gave their services for the good of the cause. Miss Lyne sang in English, French, and Italian. Miss Adela Verne, in re-visiting Bristol after a short interval, increased the circle of her admirers, her brilliant interpretations of Liszt, Chopin, and other items being enthusiastically applauded. The baritone songs of Mr. Charles Tree were popular. A local violinist, Mr. Maurice Alexander, gave further evidence of his skill, and Mr. R. A. Roberts, who was providing the principal turn at the Hippodrome, was heard in recitals grave and gay. Interspersed with the solo items were welcome contributions by the Cecilia Choral Society,—whose members are employed at Messrs. J. S. Fry & Sons' establishment. Under the direction of Mr. Charles Read they sang effectively Bruch's 'Morning song of praise,' Gounod's 'By Babylon's Wave,' Sullivan's 'O Gladsome Light,' and other numbers.

At a meeting of the Bristol Cathedral Old Choristers' Association some interesting musical reminiscences, accompanied by vocal illustrations, were related by Mr. D. W. Rootham, the respected octogenarian of Bristol. His work in the city as a voice-trainer, chorus-master, and conductor has met with marked success, and it was under his baton that the Madrigal Society sang before King Edward and Queen Alexandra on board the Royal Yacht. Mr. Rootham has come into touch with some scores of musical celebrities during his long life, and at the Old Choristers' meeting his anecdotes were greatly enjoyed. On the motion of Mr. E. M. Tyrrell, Mr. A. E. Hill (hon. secretary) seconding, Mr. Rootham was cordially thanked for his address, and a musical programme by the members followed.

'My affectionate entreaty is for simpler and more really congregational services,' said the Archdeacon of Bristol in his Annual Charge, and he anticipated the complaint as to 'the usual tilt against music' by stating that Church music had ever been his principal delight. From his youth up he had been a humble member of one among the most famous musical colleges in the world, and had been honoured through a long stretch of years by the generous friendship of many church musicians. They were indebted to the English Cathedrals, he said, for having kept alive both choral worship and the works of the great composers through the dreary days of neglect, but as to the average church, where the needs of a congregation were obviously on a different basis, music in which the people at large were quite unable to join stood convicted of being out of place. Where did they find the central truths of the Gospel more plainly set forth than in the

Te Deum, the Evangelical Canticles, Benedictus, Magnificat, and Nunc Dimittis? Here was a point of signal importance. Let the Canticles be always sung to such chants, plainsong or modern, as the case might be, in which all might have their share. Let it be added, said the Archdeacon, that what was slightly described as 'simple' music, if it were to be really efficient, demanded an amount of painstaking care that was most assuredly no negligible quantity.

## DEVON AND CORNWALL.

### DEVON.

Passion-tide and Easter were duly commemorated at Plymouth with cantata performances and sacred concerts 'Olivet to Calvary' was sung in Wesley Church on Palm Sunday, and in St. Catherine's on Good Friday, and on the latter date the choir of St. George's gave 'The Crucifixion.' An organ recital, and choruses by the choir, were given in St. Simon's Church (Mr. W. G. Nelder, organist); in King Street Wesleyan Church four combined choirs, totalling a hundred voices, sang anthems and choruses, and individual members sang solos and concerted numbers, Mr. H. Woodward conducting; and in Mount Gold Wesleyan Church Gounod's 'Messe Solennelle' and Elgar's 'For the Fallen' were the principal numbers in a double programme, with Mr. N. Normington as conductor, Mr. D. Parkes as organist, and Mr. A. Coombe as leader of the orchestra. In the Theatre Royal the band of the R.G.A., conducted by Mr. R. G. Evans, played sacred music, and three of the members performed Chaminade's Pianoforte Trio in G minor. The band of the R.M.L.I., conducted by Mr. P. O'Donnell, was similarly employed at the Pier Pavilion, and in each case Tchaikovsky's '1812' Overture was played.

The choir of the Institution for the Blind at North Hill was conducted by Mr. F. Weekes in a delightful programme of choruses and solos on March 21; and on March 28 the senior choir of the Plymouth Girls' Evening Club, trained by Mrs. Harris, sang the cantata 'The crystal slipper' and several part-songs excellently.

The Education Department of the Plymouth Co-operative Society has continued its series of Saturday popular concerts with success. The band of the R.G.A. played an excellent programme on March 24; and on April 15 a party of artists sent out on behalf of Red Cross funds by the Butt-Rumford organization, and who have toured Devon and Cornwall, had a very gratifying reception from this audience. Mr. Charles Saunders, the manager, was prevented from appearing by serious illness, and Mr. Spencer Thomas deputised as tenor singer. The party included Miss Elsie Chambers, Miss Muriel George, and Mr. Frederick Taylor (vocalists), Miss Marion Jay (violin), Miss Edith Eatherley (entertainer), and Miss Maude Puddy (pianoforte), and pleased the audience greatly with a programme of solos and duets.

The newly-formed Royal Naval Accountants' Glee Party, which Mr. R. R. Kimbell has brought to a high degree of excellence, is constant in its efforts on behalf of war funds and has given several excellent concerts, of which one on April 11, at Plymouth, may be specially mentioned.

On the same date, and in very wintry weather, the Plymouth Orpheus Choir, conducted by Mr. David Parkes, provided a fine concert. In Jenkins' 'The Assyrian came down' the singers made an imposing and beautiful effect, and in 'When twilight dews,' a composition of the conductor's, and Bantock's 'My love is like a red, red rose,' they were heard to perfection. Other well-sung pieces were 'Down among the dead men' (Bantock), 'Yea, cast me from heights' (Elgar), and 'Song of the Northmen' (Mauder). The committee, with fine enterprise, engaged excellent artists, including Miss Adela Verne (who enthralled the audience with her stupendous performance of the Busoni transcription of Bach's Organ Prelude and Fugue in D), M. Jean Vallier, a beautiful and emotional singer, and Miss Flora Woodman.

At the annual meeting of Exeter Oratorio Society it was reported that the balance due to the treasurer had been reduced from £51 16s. 3d. to £32 5s. 9d., despite the fact that the profits of the last spring concert (£22 18s. 1d.) had been given to Red Cross funds. Dr. D. J. Wood and Dr. H. J. Edwards were re-elected conductors, with Mr. Allan Allen as chorus-master. The committee recorded with regret the

death of Miss Mare, accompanist to the Society for many years. A memorial tablet has been erected at St. Petrock's, Exeter, where she was organist for eighteen years.

In Exeter Cathedral, on Maundy Thursday, Tallis's Lamentations were given. Composed in the reign of Queen Elizabeth, this work has recently been brought to light by Mr. S. Royle Shore. The choir, under Dr. D. J. Wood's direction, sang it very beautifully.

Stainer's 'The Crucifixion' was sung in St. Mary Major's Church, Exeter, on Good Friday.

The short Cantatas, 'From the Manger to the Cross,' 'Rock of Ages,' 'Our Blest Redeemer,' and 'The day of rest,' were sung in Lynton Congregational Church on Good Friday, the Rev. W. Jordan conducting.

The Entertainment Committee of Torquay Town Council has recommended that the Municipal Orchestra be increased to nineteen players, to give concerts within and without the Pavilion during the summer. The orchestral concerts in the Pavilion have not been well supported, and the question of disbanding the Orchestra at the end of September has been raised. On March 24 a concert of chamber music was given by M. Leo Stockoff (violin), M. Theo Ysaÿe (pianoforte), and Madame Jane Houben (vocalist). Boccherini's Sonata in D, and Wieniawski's Concerto in D minor were given, and M. Stockoff played solos by Paganini and by himself. Scriabin's 'Nocturne,' and pieces by Fauré and Saint-Saëns, were played by M. Ysaÿe, Madame Houben contributing songs by Massenet, Debussy, and Landon Ronald. On April 5, at the weekly orchestral concert, Miss Jessie Bowater and Mrs. Lennox Clayton (violinists), and Mr. Ellis Taylor (viola), gave solos, and Miss Ada Maddox was the vocalist.

The regimental band of the London Reserve Battalion gave a concert for regimental funds at Totnes on March 22, several of the members singing solos. The Japanese operetta, 'Sunrise-land,' was performed at Beer on April 12, under the direction of Miss Ethel Northcott; and the juvenile operetta 'Rampelstitskin' was given at Ermington on April 11, with orchestral accompaniment.

### CORNWALL.

Liskeard Parish Church Choir, with Mr. T. A. Smythurst at the organ, sang Stainer's 'The Crucifixion' on April 1; and on the same date the Wesleyan Choir celebrated its festival with special anthems and choruses.

A party of female voices sang part-songs at Bugle on April 5, among the items being 'Moonlight,' 'The Puritan maid,' 'Sunset-land,' and 'Butterfly,' the concert being directed by Miss Meta Hawke.

Good Friday and Easter were marked in several towns throughout the county. Mr. H. V. Pearce conducted a good performance of Dvořák's 'At the foot of the Cross' in Camborne Wesleyan Church; Upton Vale Church Choir gave a sacred concert, as did also the band of the London Regiment in the same place; Mr. Whiteside gave an organ recital at Wendron, the Wesleyan Choir singing anthems; and Penryn Orchestral Society, under the direction of Mr. G. James, gave a concert—all these events taking place on Good Friday. On Easter Day, Mousehole Wesleyan Choir gave a sacred concert, comprising solos, duets, quartets, and choruses, under the direction of Mr. S. Hosking; and Camborne Wesleyan Choir, at its annual festival, sang a long list of anthems interspersed with solos, Mr. Everson Luke conducting. Part-songs were excellently sung on Easter Monday at Menheniot by members of the G.F.S., conducted by Mrs. Leverton. The Rev. C. B. Walters conducted the annual concert of Stokeclimsland Choral Society on April 10. At an organ recital given by Mr. Leslie Ursell at Camborne, on April 12, Mrs. G. B. Hooper was the vocalist; and a vocal quartet of the R.D. Corps, with several solo performers, gave a concert at Hayle on April 12.

### DUBLIN.

Miss Culwick's Choir Concert, given at the Aberdeen Hall of the Gresham Hotel, was a welcome event in our present season which is surely without precedent in lack of musical interest. Besides the choral items which Miss Culwick conducts with such marked ability, the programme included solos by Miss Olive Hurley, Mr. T. W. Hall, and Miss Petite O'Hara (solo violin). Mrs. Boxwell was the accompanist.



Mr. Clyde Twelvetees and his string orchestra gave a concert at the Gaiety Theatre. The orchestra played a Suite by Joseph Suk and some shorter pieces, and solos were given by Miss Jean Nolan and Mr. Ivor Foster (vocalists) and Miss Petite O'Hara (violin).

The distribution of prizes to students of the R.I.A.M. at the Round Room of the Mansion House served to introduce the Academy string orchestra, conducted by Dr. Esposito. Among the students who performed were Miss Eithne Litledale, Miss Nora Finn, and Miss Edith Kelly (vocalists), Miss Alice Bell and Miss Dinah Copeman (pianoforte), Miss Maud Davin (violin), Miss Muriel Goodman and Miss Kathleen Andrews (violoncello). A special word of praise is due to Miss Vera Wilkinson for her beautiful playing of the violin solo in Saint-Saëns's 'Deluge' prelude.

The Feis Ceoil, which is fixed for the week commencing May 7, will be held at the Mansion House. The entries for the various competitions number over six hundred, so that a successful event may be anticipated. Mr. R. H. Wilson, of Manchester, has been appointed choral adjudicator in place of Mr. Sydney H. Nicholson, who is unable to fulfill his engagement.

#### EDINBURGH.

The Beecham Opera season was brought to a close on March 31 with a second performance of Charpentier's 'Louise,' an opera which promises with the Edinburgh public at least, to rival in popularity 'Tannhäuser' and the 'Tales of Hoffmann.' Considering the times in which we are living the season was a great success, and it is to be hoped will become an annual event. Unfortunately the Carl Rosa Company visited the city at the same time, and no doubt the clash of dates militated against both Companies receiving the support which they would otherwise have met with. A first performance at Edinburgh of Bruneau's 'Attack on the Mill' was given by the last-named Company on March 30. Musically the work was appreciated, but the subject-matter of the play is one which audiences are almost sure to fight shy of in the future.

The advanced class of the Royal Choral Union, under Mr. Gavin Godfrey, gave a fine concert of classical selections and part-songs on April 7. The work done for choral music by this training school, as it might be called, does not receive the recognition which it deserves, and opportunity is taken of referring to the sterling efforts of Mr. Godfrey in this connection.

Prof. D. Tovey announces his second season of Reid Orchestral Concerts to be given on Saturday afternoons in May. The Reid Symphony Orchestra, formed this season by Prof. Tovey, will sustain the main part of each programme.

#### GLASGOW.

Several fine concerts, notably the chamber concerts by the Glasgow String Quartet and by Mr. A. M. Henderson, have been given for laudable objects connected with the war. Apart from these, the only two events calling for special notice were the concerts by the Glasgow Socialist Glee Party and by the Glasgow Orpheus Choir. The former took place on March 22, and was in all respects a typical example of splendid results secured by average choral material in the hands of a capable conductor. The programme was drawn up skilfully, and included compositions by Elgar, R. L. de Pearsall, F. Idle, and Granville Bantock, and arrangements by H. S. Robertson, Percy Fletcher, and the conductor. The performances reached a high level of excellence. It should be noted that this choir was 'discovered' through the Competitive Festival movement, and it gives promise of becoming under its conductor, Mr. W. Robertson, a first-rate choral organization. The Orpheus Choir concert was one of the best in the history of this unique body. The programme was irreproachable, and the annotations by the conductor, Mr. H. S. Robertson, were not only most helpful to the audience, but gave evidence of a very keen musical and literary perception. Among the outstanding performances in a programme of fourteen choral numbers (sung by the Choir entirely from memory) were

Elgar's 'Death on the Hills,' James Lyon's 'Autumn Moon,' and Granville Bantock's arrangement of the Hebridean 'Sea Sorrow.' Mr. Gervase Elwes was the solo vocalist, and his interpretation of a selection of songs entirely by English composers was in all respects a counterpart of the finished singing of the Choir. A special word of praise is due to Mr. Wilfrid E. Senior for his artistic work as pianoforte accompanist.

#### LIVERPOOL.

The Philharmonic Society's season terminated with a brilliant concert which Sir Thomas Beecham conducted on March 20. His inspiring direction made a new thing of the single verse of the National Anthem which has preluded all the concerts, for the lines 'Send him victorious, happy and glorious' were sung *piano*, followed by a rousing *forte* in 'Long to reign over us, God save the King.' This may appear very simple, but the effect was electrical. Sir Thomas had no difficulty in impressing his personality on the alert and nervously responsive readings the orchestra gave of Borodin's interesting Overture 'Prince Igor,' Scene 5 from 'A Village Romeo and Juliet,' by Delius, Liszt's familiar 'Orpheus,' Mozart's Symphony in C, No. 36, and Franck's 'Le Chasseur Maudit.' This attractive list was completed by Debussy's delightful 'Petite Suite,' orchestrated by his clever friend Henri Busser, and in the direction of this varied programme Sir Thomas Beecham exhibited all the qualities of intuition and authority which have brought him into the front rank of orchestral conductors. Madame d'Alvarez was very acceptable and successful in singing Donizetti's emotional 'Terra Adorata,' and the finely-orchestrated 'Chanson Perpetuelle' by Chausson. Conducted by the chorus-master, Mr. Wilson, the choir sang expressively in two part-songs by Brahms, viz., 'Nightwatch' and 'Lullaby.' The words of the former have surely a prophetic significance for the cause of the Allies at the present time, which the composer certainly never contemplated:

'All's well? All's well?

Out of the West the horn of the watchman is sounding,

Out of the East a horn rings in the darkness:

All's well! All's well!

The fifth and closing concert of Mr. Joseph Holbrooke's series in Crane Hall was given on March 19, when his 'Pickwick Club' Quartet, Part 2 failed to convince ordinary hearers of the existence of any reasonable connection of the music with its avowed character-subjects. Described as a 'Humoreske,' its freakish humour is too painfully constructive, and far less natural and human than in the types Dickens has immortalised if perchance overdrawn. It was also a disappointment that the greatly gifted composer did not play some of his own pianoforte music, as an exponent of which he appears to such singular advantage. And the quint sprightliness of Sinding's 'Marche Grotesque' obviously suited him far better than the conventional character of Chopin's Ballade in F. The outstanding feature of the concert was found in Franck's Pianoforte Quintet, in which Mr. Holbrooke joined Messrs. John Saunders, C. Woodhouse, La Prade, and Salmond, in a fine performance. Miss Gladys Moger sang acceptably, especially in Moussorgsky's 'Gopak.' It is agreeable to learn that the favourable reception of Mr. Holbrooke at Liverpool has induced him to arrange for future visits.

By its successful season of sixteen weeks at the Shakespeare Theatre the Harrison Frewin Opera Company has established a new record, and a remarkable outcome of this long visit has been the tribute paid to the Company by the representatives of organized labour in the city, by which proposals will be laid before the trade unions of Great Britain for the formation of art scholarships to enable any specially gifted children of trade unionists to study music and painting. This resolution was passed at a meeting held at the Central Labour Club on April 3, when Mr. H. B. Philipps, Mr. Harrison Frewin, Mr. Llewellyn James, and Mr. W. W. Kelly were thanked for their services in familiarising grand opera in Liverpool by means of the excellent performances of the Harrison Frewin Company given at popular prices.

The Company's repertoire has been increased by two operas produced in Liverpool for the first time in the provinces—the French composer Edmond Milla's 'Muguette,' and 'A Lovers' Quarrel' by Parelli, a composer of American-Italian extraction, whose work compresses into forty minutes a good deal of musical as well as human interest.

Dr. James Lyon's new opera 'Stormwrack' is to be produced by the Harrison Frewin Company during the summer season at Harrogate. It goes without saying that the work would have received a particularly welcome first hearing in Liverpool.

St. George's Hall presented a remarkable sight on the afternoon of March 23, when three thousand children from eighty elementary schools took part in a rehearsal of the music to be sung at the massed-singing festival on May 2. At this function a choir of eight hundred voices selected from the three thousand scholars will take part. Mr. Scott's experiment of bringing all the children together at rehearsal was most interesting and successful. The tuneful, responsive, and extraordinarily accurate singing was a practical illustration of the excellent vocal material available, and of the splendid work which is being done by the elementary school teachers of the city, who are quietly working while others merely theorise. Accompanied by Mr. Herbert Ellingford at the organ, Mr. Scott kept the vast array of attentive children well in hand throughout the varied and in some instances really difficult choral items chosen for this year's Festival.

The usual Good Friday free performance to the poor of 'Messiah' was given in St. George's Hall. Organized by Mr. W. J. Riley, the Philharmonic Society's able secretary, a competent choir was collected and conducted by Mr. Branscombe, with Mr. Ellingford at the organ. An overflowing audience listened to the familiar music with evident enjoyment, the solos being excellently sung by Madame Alice Phillips, Miss Hilda Cragg-James, Mr. Roland Jackson, and Mr. Charles Leeds.

Messrs. Rushworth & Draper have arranged a novel and sensible innovation in the weekly pianoforte recitals by Mr. Edward Isaacs in the Rushworth Hall during the dinner-hour interval from 1.15 to 2 p.m., commencing on Wednesday, April 18. Other happenings during the month included a lecture, on April 2, in the Rushworth Hall, on 'Hymnology,' by Mr. Edward Watson.

The Philharmonic Society's Choir and Orchestra gave a performance of the 'Golden Legend' on April 18, when the principals included Miss Agnes Nicholls, Miss Margaret Balfour, Mr. Alfred Heather, and Mr. Norman Allin. Sullivan's ever-popular work was preceded by Elgar's setting of Laurence Binyon's 'For the Fallen.' Mr. R. H. Wilson conducted. The proceeds are to be handed to St. Dunstan's Hostel.

The local Organists' and Choirmasters' Association held a reception in Rushworth Hall to welcome Mr. H. Goss Custard, who commenced his duties as organist of the Lady Chapel of the Cathedral on April 15.

#### MANCHESTER AND DISTRICT.

The closing days of March brought another of Sir Thomas Beecham's characteristic outbursts, his castigations falling this time mainly upon our North-country choirs of Leeds, Bradford, Sheffield, and (in some respects) the Hallé chorus. Whilst it will be generally conceded that the Hallé season just closed has preserved great distinction in the character, scope, and catholicity of its programmes, there will not be found many who will agree that Sir Thomas has put his choir to work best suited to such a medium. One can well believe that he has no great love for the 'festival chorus.' There are great works in which such a big body of voices can be advantageously used, but so far we in Manchester have not found him employing it on such material. His tendencies have generally been in the direction of operatic excerpts, for which a ponderous body is but ill-suited, as it lacks elasticity and a high degree of interpretative insight. One's personal sympathies may be with the smaller but highly-developed choirs where intelligence rather than mere volume of tone is chiefly desired, whilst at the same time conceding that so long as the big-scale choir is maintained it should be put to the most appropriate uses. In the past

season there were only three such occasions—'Messiah,' Verdi's 'Requiem,' and 'Gerontius.'

Nobody inside or outside the choir got any satisfaction from the Wagner 'Lohengrin' and 'Parsifal' selections at the closing concert. There were unexpected variations of tempi, unaccustomed cues which bred nervousness and faulty work. If these operatic excerpts are to be given at all, every chorus-singer has a right to know what to expect and that means better organization than was in evidence on this occasion. The real solution of the problem will be the maintenance of the big-scale choir for things like 'Israel in Egypt,' Bach's 'Passion' or B minor Mass, and a handier body of singers for the lesser-scale works which are obviously due to the conductor's heart. This is an age of specialization, in music no less than in more practical matters. But surely the most effective criticism is found in the reflection, 'So long as Sir Thomas Beecham has an extensive operatic season following the Winter's concerts, and expects to have another preceding the ordinary concert season, why bother about operatic selections at orchestral concerts. Let the choral concerts be choral and not hybrid affairs.'

It is worthy of record that the Committee for Music in War-time (Manchester) has since October organized the provision of eighty concerts weekly, given in the Military Hospitals and many Red Cross ones too, at an average cost of 2s. 6d. per concert! One hundred parties of voluntary helpers have been at work, and the area covered, viz., twenty miles radius from Manchester, embraces the most densely populated part of South Lancashire.

The opera season opened on Monday in Holy Week, and will last until May 5. It is stated that not only are the operas now being played representative of their different Schools, but that they provide the means of displaying to the best advantage artistic qualities which are said to belong to the Beecham Company in greater measure than their rivals across the Channel. Last May M. Bouilliez was with the Company, and this necessitated the use of French in 'Boris' and Italian in 'Othello.' This year Messrs. Radford, Robt. Parker, and Frederic Austin play the chief baritone parts—all in English. 'Trovatore' was to have been given with a scenic setting by Leon Bakst, but is now postponed, and Bizet's 'Fair Maid of Perth' will be staged twice in the last fortnight. 'Pagliacci' is to have new scenery, and Puccini's 'Girl of the Golden West' is now added to the repertory (for the first time, I think).

Last year the orchestra was mainly drawn from Hallé players, with a sprinkling of outside men. This year the Hallé members do not number a score. It may be surmised that the bulk of the others have played the operatic repertory for several months past; doubtless the fact that this tour commenced in Birmingham, before the conclusion of the Hallé season ordinary engagements, compelled Sir Thomas to drop the idea (mooted at the last annual meeting of Hallé subscribers) of extending the engagements of Hallé players by the period of his operatic seasons. There is universal agreement that the orchestra is a splendid one.

As I write, two of the five weeks' performances have been completed. The Easteride performances were selected with fine discrimination from the 'box office' point of view, and the audiences were simply huge. 'Aida' on the opening night, the two Mozart operas, and 'Boris Godounov' (at the close of the second week) were played to crowded houses.

Quite unaccountably the biggest Verdi opera, 'Othello,' fell below this 'house full' record—and what a superb evening it was! Goossens, Mullings, Austin, and Mignon Nevada, all at the top of their form; and what a joy to revel again in that gorgeous riot of rich color-harmony on the stage! Such a prodigious outpouring of blind rage and fury it had seemed impossible to conceive until it was before one's eyes: only in the rush of wild waters can one find an adequate simile for Mullings's 'Othello'; and how rich in a multitude of incidents of by-play, all fraught with sinister meaning, was Austin's 'Iago.' Indeed, the acting was on a very high plane throughout the opera, a convincing demonstration of the value of an artistic company playing so constantly together, and always more concerned for the ensemble than for the individual. Of course against such a background Desdemona must stand out from sheer force of contrast, but it may be questioned whether any just estimate of Miss Nevada's powers can be made without

experiencing the subtle force of her reticence on the stage. Amongst the Irish players of the Abbey Theatre, Dublin, in work by Synge and Yeats, one experienced a similar sensation—their appreciation of the supreme value of stillness; and it is no easy thing for an actor or actress to be consciously quiet and motionless. Listening to Miss Nevada through the winter on the concert-platform, and now again in 'Othello', one has been impressed repeatedly with this distinctive feature of her exquisite art.

If one had to name the operas in the present repertory which display the material resources of the Company to the fullest extent, first place would have to be awarded to 'Aida,' in virtue of its sheer regal quality ('Boris' is superb also, but arouses a different species of emotions). And this brings us to a few thoughts as to the mere mechanics of opera-production on this scale—eliminating all artistic considerations for the moment. Here is a five weeks' scheme covering about twenty complicated, accessory-laden operas, and we have had no departure from schedule: advertised singers and conductors materialise: a local chorus falls into its place in the scheme of things; no palpable evidences of lack of rehearsal, even on first nights; arrivals and departures of large bodies of 'supers' synchronising to a second with the musical phrase; in scenery no suspicion of anything having been improvised or adapted; no unduly long intervals (I timed last June's 'Othello' and that on April 10, and there was a variation of only two minutes in the length of the performance); nothing remotely approaching a hitch in scenery shifting, and all this, be it remembered, in the existing state of the labour market! So to all 'behind' the house one pays a tribute of high admiration; there is a genius of organizing capacity somewhere. To this subject I hope to return next month.

#### SHEFFIELD AND DISTRICT.

The closing concerts of the Misses Foxon's Winter series of Thursday Three o'Clock's brought forward some interesting music. Miss Agnes Griffith sang Hurlstone's Five Miniature Ballads with penetrating insight, and was suitably dramatic in Purcell's 'Mad Bess'; Miss Helen Guest gave a strong and well-proportioned interpretation of Beethoven's 'Appassionata' Sonata; Miss Minnie Wilson and Mr. Allan Smith played the first movement of Lekeu's Sonata in G, for pianoforte and violin; and Miss Lenore S. Carter showed her versatility in songs by Korting, Lie, Aulin, Mozart, and MacDowell.

At the Spring Concert of the Sheffield Amateur Musical Society, Mr. J. A. Rodgers conducted performances of Coleridge-Taylor's 'A Tale of Old Japan,' the Overture to 'Tannhäuser,' and the third Act of the same work. The choir of the Society maintains a good balance of parts, and is well-supported (especially by men singers—mostly working daily at severe pressure). On this occasion the choral-singing equalled, and in the cantata surpassed, the hitherto best efforts of the Society. The concert was shorn of some of its public attractiveness by the failure of Mr. Frank Mullings to appear. Apologies were made for his unexplained absence, and by omitting some parts of 'Tannhäuser,' by requisitioning a chorus tenor, and by other improvised devices, the concert was successfully carried through. Miss Eva Rich sang brilliantly as Elizabeth and Venus; Miss Daisy Evans, a talented young contralto, won golden opinions; and Mr. George Parker made a good impression by his expressive singing of Wolfram's music.

The Sheffield Musical Union founded much of its early fame on a series of memorable performances of Sullivan's 'Golden Legend.' The revival of the cantata for the closing concerts of the season gratified senior members and subscribers, and interested new supporters before and behind the footlights. Dr. Coward, who conducted, secured all his wanted choral effects, rivaling his own record for delicacy in 'O pure in heart,' and infusing the choral epilogue, and 'O Gladsome Light,' with energy and verve. Individual successes were won by Miss Florence Mellors and Mr. Henry Brearley in the soprano and tenor parts respectively. The programme also included Granville Bantock's choral threnody,

'They that go down to the sea in ships,' and a repeat performance of Elgar's 'For the Fallen.' Both works were impressively sung.

The Victoria Hall Choral Society performed 'St. Paul' under Mr. H. C. Jackson to a crowded audience at the Society's headquarters, where Mendelssohn is still in high renown. The choir sang with enthusiasm. Miss Eva Rich, Miss E. Hadfield, Mr. J. Hinde, and Mr. J. Coleman, were the soloists.

#### YORKSHIRE.

##### LEEDS.

On March 28 the Leeds New Choral Society, under Mr. H. M. Turton, gave a rather unusual programme, of three choral works by living British composers: Elgar's 'Light of Life,' Dr. Alan Gray's 'Song of Redemption,' and Sir Frederick Bridge's 'Song of the English,' which were sung with great spirit by the choir. The absence of an orchestra was of course felt in Elgar's work, but was pardonable under present conditions. Mr. Fricker did all that was possible with the organ, and was joined by Mr. Turton in a rather interesting organ duet, a Concertsatz by Thiele. On March 30 Mr. Alexander Cohen gave the last of his Sonata recitals, and, with Mr. Herbert Johnson as pianist, played Sonatas by Ireland (D minor), Lekeu (in G), and a charming Sonata by Mozart, in A, which served as a pleasant foil to the more strenuous modern music. At Leeds Parish Church, the annual service at which Bach's 'St. Matthew' Passion is given took place on April 2, when Mr. Willoughby Williams, at the organ, directed a reverent and sympathetic performance. Miss Ackermann was the contralto, Messrs. Middleton and Hayle took respectively the parts of the Narrator and the Saviour, and the soprano solos were distributed among the boys. The violin soloist was Miss Alice Simpkin. On April 14, an Anglo-Belgian concert-party introduced some fine voices to Leeds, but in a programme of no great interest. The soprano, Mlle. Marcelle Parys, has a voice of very exceptional beauty, and she sings with ease and power. M. Osselly, the tenor, is a thoroughly dramatic artist, and the baritone, M. Steurbaut, a virile and forceful singer. Miss Nellie Walker has a fine contralto voice, but her choice of songs was capable of improvement. On April 16 the Carl Rosa Company came to Leeds for a fortnight's visit, its repertory consisting of eleven operas, with 'Madame Butterfly,' 'Rigoletto,' and 'Figaro,' as the nearest approach to novelties.

##### OTHER TOWNS.

The Bradford Musical Union gave a concert on March 24, when pieces for male-voice choir were sung with good effect under Mr. Henry Coates's direction. Dr. A. H. Brewer's 'In Spring time,' with Mr. V. Ward as the soloist, was enjoyable, as were songs by Miss Suddaby and Miss Adelaide Smith. The last of the 'Free Chamber Concerts,' which are doing such a good work for music and musicians in the town, took place on March 27, when some very pleasing pieces for female voices were sung, and Mr. Midgley and Miss Mabel Priestley played Faure's Sonata in A (Op. 13). On April 13 the fine band of the First Belgian Carabineers visited Bradford, and was heard, under Mr. Alfred Mahy's direction, in a programme which displayed its good quality. In some stirring marches the addition of the seventeen bugles, whose calls made an effective counterpoint, produced quite a striking effect, and in music more suited to the concert-room the band played with admirable refinement.

The Halifax Madrigal Society, on March 22, gave some of its supremely fine performances of madrigals and part-songs. Under Mr. Shepley's conductorship the most highly-finished and artistic readings were given of pieces by Morley and some moderns, including Elgar, Colin Taylor, Sibelius, and Van Dyk. Miss Helen Mott as violoncellist, and Mr. Herbert Teale as tenor vocalist, added their solos to this excellent programme. Mr. H. H. Pickard, being conductor of the Choral Societies at Pudsey and Armley, arranged an identical programme for both, so that each might help the other with the tenors and basses, and accordingly 'Acis and Galatea' was given at Pudsey on March 26, and at Armley on March 27. Mr. Frederick Dawson, who has done so much to help the Yorkshire branch of the Committee for Music in War time, gave recitals on its behalf at

Dewsbury on March 27, and at York on March 29, in each case with very great success. He has now given six of these recitals, with our fee or reward—or even his expenses—and the gain to the Fund has been considerable. A concert given at Huddersfield on April 17, by Miss Hafford Cocking, consisted entirely of her own music, and pieces for pianoforte and for violin, with songs, displayed a distinct gift.

On April 1 a most impressive performance of the 'St. Matthew' Passion was given by the York Musical Society in the Cathedral, under Dr. Bairstow's direction. Mr. Gervase Elwes's reading of the Narrator's part is well known for its reverent and artistic feeling, and Mr. George Parker sang the Saviour's words with just the right expression,—intense, yet restrained. Mrs. H. M. Bower's clear voice told well in the contralto music, and a choir-boy, Slater, was remarkably successful in the soprano solos. There was a full orchestra, and the solo violin part was played by Miss Sybil Eaton. During the summer months the weekly Harrogate Symphony Concerts on Wednesday afternoons supply all the orchestral music on which the West Riding can depend. They began on April 11, when Mr. Julian Clifford conducted Dvorák's 'From the New World' Symphony, and Miss Lucy Pierce gave an artistic and refined reading of the solo part in Schumann's Pianoforte Concerto.

BIDEFORD.—The choir of the Parish Church gave Iliffe's 'Via Crucis' on April 30. Mr. Henry Hackett, the organist and choirmaster, played the organ. There was no conductor.

CALCUTTA.—We have received from Mr. H. D. Statham the programmes of four symphony concerts given under the auspices of the Calcutta School of Music in December, 1916, and January, February, and March, 1917. The full orchestra of forty-five players was made up of the orchestra of the School augmented by members of His Excellency the Governor's Band. The character of the concerts will be seen by the following synopsis of the programmes: Symphonies: The 'Scotch' (Mendelssohn), the 'Military' (Haydn), No. 39, in E flat (Mozart), and the 'Eroica' (Beethoven); Overtures: 'Don Juan' and 'From the Hills' (H. D. Statham). Pianoforte Concertos: Beethoven's in C major; Schumann's, and Grieg's; also Beethoven's Violin Concerto and his Romance, Op. 50, and Elgar's 'Canto Popolare.' The soloists were Lady Woodroffe (pianoforte), Mrs. Everett (violin), and Mrs. Anthony Dubois. The vocalists were Miss Kobb and Madame Petrini. Mr. Statham and Mr. A. Dubois conducted.

CALGARY (CANADA).—Miss Odette de Foras has been awarded a Canadian scholarship at the Royal Academy of Music after examination by the Associated Board. This is the fifth time Calgary has so distinguished itself.

SALISBURY.—Madame Alys Bateman gave a concert in the Council Chamber, on April 18, for the benefit of the Pearson Fund for blinded soldiers and sailors. She was assisted by Mr. Frank Bartlett (violin) and Mr. W. K. Stanton (pianoforte). The programme was a high-class one.

ST. AUSTELL.—Gilbert and Sullivan's opera, 'H.M.S. Pinafore,' was given on April 11 and 12 by the St. Austell Amateur Operatic Society. W. Brennand Smith conducted, and there were large audiences.

SOUTHSSEA.—The Christ Church Choral Society, under Mr. Alfred E. Labden, performed Edward Turner's Cantata 'Gethsemane to Golgotha,' and selections from Sullivan's 'Light of the World' and Gounod's 'Redemption,' on April 4.

STONEHAVEN.—The Stonehaven Select Choir gave a concert on April 5. The choral items included Schubert's 'Song of Miriam,' and Fanning's 'The Miller's Wooing' and 'Daybreak.' Mr. J. M. Cooper led the orchestra, and Mr. J. Alan McGill conducted.

WINNIPEG.—The Handel Choir, recently formed under Mr. Watkin Mills, performed 'Acis and Galatea,' and a selection from the 'Golden Legend,' on March 1. Mr. Mills himself sang 'O ruddier than the cherry.' Many concert-goers in the old country will recall with pleasure his fine performance of this aria. The local press writes glowingly of the Choir. Mr. Mills sends his greetings to his friends in England.

## Miscellaneous.

We learn that Mr. E. H. Lemare has accepted the post of city organist at San Francisco, and that his salary is to be £2,000 per annum. But we are sure that it is not 'money' that makes (Le)mare to go.' The prospects of the run of a fine organ, and a settled position, are great attractions to a man of Mr. Lemare's great artistic powers. We hope to hear about him from time to time. We wish him all success in his new sphere.

The Royal Academy of Music students gave a triple bill of short plays on March 23. The titles were 'Snowed up with a Duchess,' 'The maker of Dreams' (in which Miss Eleanor Street greatly distinguished herself), and 'The Wooden Bowl.'

Mr. Harold Samuel and Madame Suggia gave a joint recital at Leighton House on March 22. Mr. Samuel's best effort was Bach's Toccata in C minor. Madame Suggia's cello solos were not all alluring as music, but her playing is unimpeachable.

We are informed that Mr. C. J. Comerford has retired from the editorship of *The Music Trades Review*, and contemplates starting another trade journal under the title of *The Music Trade*.

Messrs. Enoch & Sons have removed their publishing office to 58, Great Marlborough Street, W. 1.

## Answers to Correspondents.

E. I. C. B.—Your definitions of 'music' will not hold water. You say that it is 'sound so modulated as to please the ear,' or 'sounds in accordance with harmony.' Whose ear? And in accordance with whose idea of harmony? And what does 'modulated' mean in this connection?

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Thy name I love; I love thy rocks and rills, Thy woods and

pil - grims' pride, From ev - 'ry moun - tain side Let . . free - dom ring.  
tem - pled hills; My heart with rap - ture thrills Like . . that a - bove.

3. Let mu - sic swell the breeze, And ring from all the trees  
4. Our fa - thers' God, to Thee, Au - thor of lib - er - ty,

Sweet free - dom's song: Let mor - tal tongues a - wake; Let all that  
To Thee we sing: Long may our land be bright With free - dom's

breathe par - take; Let rocks their si - lence break, The . . sound pro - long.  
ho - ly light; Pro - tect us . . by Thy might, Great God, our King.  
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*Moderato e maestoso.*

1. Oh! say can you see, . . . by the dawn's ear - ly light, What so proud - ly we  
hailed at the twi - light's last gleam - ing? Whose broad stripes and bright stars . . . through the  
per - il - ous fight, O'er the ram - parts we watched, were so gal - lant - ly stream - ing. And the  
rock - et's red glare, the bombs burst - ing in air, . . . Gave proof through the  
night . . . that our flag was still there. Oh! say does the star - span - gled  
*poco largamente.*  
ban - ner yet wave . . . O'er the land of . . . the . . . free and the home of the brave?

NOTE.—The version of the melody and words here used is that officially adopted by the Government of the U.S.A.  
(See Report of Library of Congress, January, 1914.)

# THE STAR-SPANGLED BANNER.

2. On the shore, dim - ly seen... through the mist of the deep, Where the foe's haught - y  
3. Oh!.. thus be it ev - er when free - men shall stand Be - tween their loved

host in dread si - lence re - po - ses, What is that which the breeze, o'er the  
home and the war's des - o - la - tion, Blest with vic - tory and peace, may the

tow - er - ing steep, As it fit - ful - ly blows, half con - ceals, half dis - clo - ses? Now it  
Heaven res - cued land.. Praise the Power that hath made and pre - served us.. a na - tion. Then

catch - es the gleam of the morn - ing's first beam, In full glo - ry re -  
con - quer we must, when our cause it is just, And.. this be our

- flect - ed, now shines on the stream. 'Tis the star - span - gled ban - ner, oh!..  
mot - to, "In .. God is our trust." And the star - span - gled ban - ner in ..

*poco largamente.*

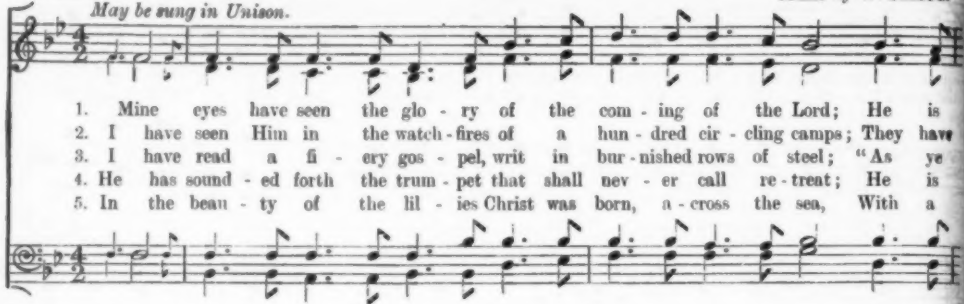
long may it.. wave..} O'er the land of.. the free and the home of the brave!  
tri - umph shall wave..}

# Mine eyes have seen the glory.

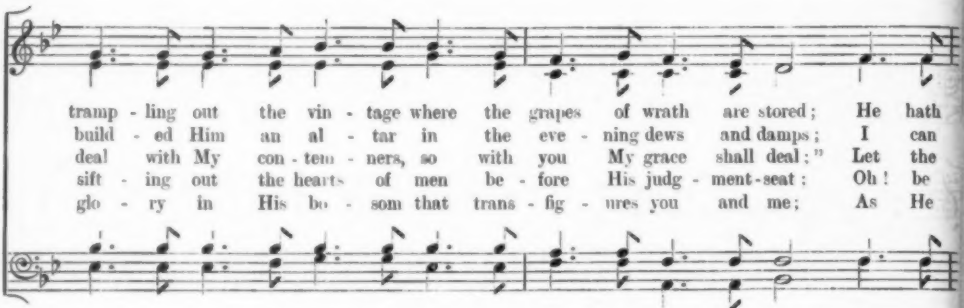
Words by JULIA WARD HOWE.

*May be sung in Unison.*

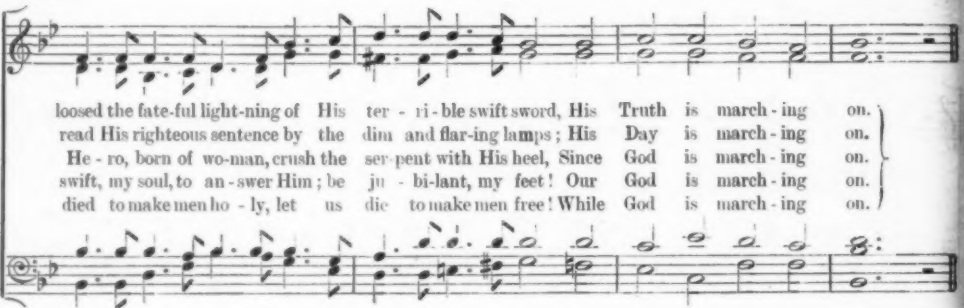
Music by W. STEFFE.



1. Mine eyes have seen the glo - ry of the com - ing of the Lord; He is  
 2. I have seen Him in the watch - fires of a hun - dred cir - cling camps; They have  
 3. I have read a fi - ery gos - pel, writ in bur - nished rows of steel; "As ye  
 4. He has sound - ed forth the trum - pet that shall nev - er call re - treat; He is  
 5. In the beau - ty of the lil - ies Christ was born, a - cross the sea, With a

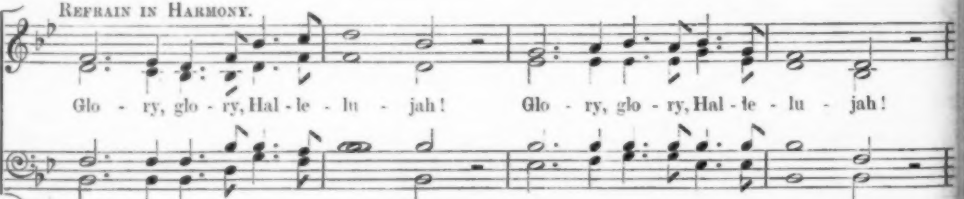


tramp - ling out the vin - tage where the grapes of wrath are stored; He hath  
 build - ed Him an al - tar in the eve - ning dews and damps; I can  
 deal with My con - tem - ners, so with you My grace shall deal; Let the  
 sift - ing out the hearts of men be - fore His judg - ment-seat; Oh! be  
 glo - ry in His bo - som that trans - fig - ures you and me; As He

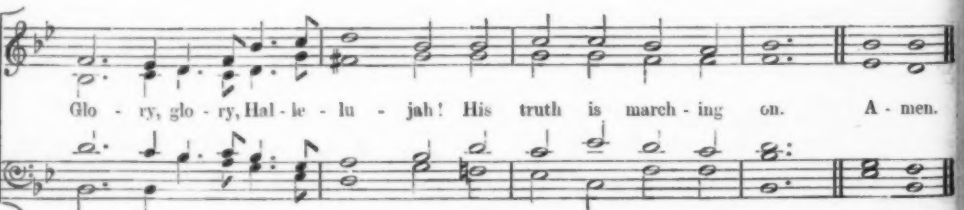


loosed the fate-ful light-ning of His ter - ri - ble swift sword, His Truth is march - ing on.  
 read His righteous sentence by the dim and flar-ing lamps; His Day is march - ing on.  
 He - ro, born of wo-man, crush the ser - pent with His heel, Since God is march - ing on.  
 swift, my soul, to an - swer Him; be ju - bi-lant, my feet! Our God is march - ing on.  
 died to make men ho - ly, let us die to make men free! While God is march - ing on.

## REFRAIN IN HARMONY.



Glo - ry, glo - ry, Hal - le - lu - jah! Glo - ry, glo - ry, Hal - le - lu - jah!



Glo - ry, glo - ry, Hal - le - lu - jah! His truth is march - ing on. A - men.



TEFFR.



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